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ALBERT ELLERY BERGÉ.

ACTORS AT HOME.

James Franklin Peyton, The Mirror's correspondent at Alexandria, Va., writes:

One fine day recently your correspondent mounted his horse and after a brisk canter of fifteen minutes found himself in one of the most picturesque spots in Northern Virginia—Four-Mile Run—which is just half way between Washington and Alexandria. Built partly on piles on the banks of the Run is Bee Hive Cottage, the Summer home of George Denham and James T. Galloway. To the East and directly in front be the tracks of the Pennsylvania Railroad, whose trains whirr them into either Washington or this city in a little more than two minutes.

The broad Potomac rolls along just beyond the railway and is reached by rowing under an arch or a few minutes' walk overland. To the North lie beautifully wooded hills rising right from the banks of the Run. To the West the Run broadens into a placid lake about a mile long which abounds in fish, and, at the Western end, abounds. To the South stretch fields of golden grain, completing a picture that poet or painter might feast on.

To this lovely place Messrs. Denham and Galloway live themselves after the cares and toils of a busy season, and Bee Hive Cottage offers them a refuge of sweet peace and quiet and hunting, fishing or utter idleness until they are again called to the applause of the public by their professional engagements.

I shall not attempt a description of the Cottage, because I could not do justice to it in limited space. Boathouse, lockroom, bathroom, diningroom, library, bedrooms, they are all perfect in their appointments, and lucky is the one who is invited to partake of a meal cooked in their kitchen, which is a marvel of neatness and convenient contrivances. Rare programmes and show bills are framed and adorn the walls of the lockroom. In the library are valuable relics and souvenirs, collected during the past twenty years, and comprising photographs, swords, guns, antlers, crockery and, in fact, everything that goes to make up a collection that is priceless to the owners.

In the diningroom the walls of which are made of beautifully molded and bronzed papier maché are two mounted cranes, which were shot from the rear verandah, attesting the skill of Mr. Galloway with the rifle. This room also contains a splendidly executed bust of Edson Forrest, of which they are very proud. Sketches by George Edson, Charles Waverly and Joseph Jefferson are pointed out with pride, the last more particularly because they were presented to them by the artist when they were members of his company. Large pictures of nearly every prominent actor of recent years adorn the walls of the different apartments.

A blue and white flag with a hand-painted bee hive on it floats from the flag-staff on top of the house, and blue and white are the dominant colors throughout the establishment.

The yard in front is a profusion of flowers; there are three large urns bearing the names Booth, Owens and Jefferson, and in front of the door is a large yacht under full sail (?) but the sails are of green vines and the cargo is of lovely flowers. The name of this unique craft is *Innocent Kid*.

Mr. Galloway has signed with Evans and Hoey to play his old part, Captain Kidd, in *A Parlor Match* next season. Mr. Denham has several excellent offers under consideration, but has decided on nothing positively.

W. R. Denham, of New York, spent a few days with his brother, remaining until after the Fourth. I found him one of the most charming men it has ever been my good fortune to meet.

MISS WAINWRIGHT'S REPERTOIRE.

Marie Wainwright's next season will begin the first week in September. Her repertoire will be absolutely new. When a Mirror reporter asked Miss Wainwright's manager, Julian Magnus, whether or not Miss Wainwright will continue to act the play written for her last season by Clyde Fitch and called *The Social Swim*, Mr. Magnus said, "Possibly."

Miss Wainwright will revive Augustin Daly's adaptation of Wilkie Collins' *Man and Wife*. Mr. Daly's consent has been secured. Miss Wainwright appeared in this play seven years ago when she was in the stock company at New Orleans. At that time she made a great success as the heroine. She will also appear in *Camille* and *Frou Frou*.

Her leading man will be Nathaniel Hartwig. Three seasons ago Mr. Hartwig played small parts at the Boston Museum. He then signed with Robert Mantell. It is probable that Barton Hill will continue in the company.

Mr. Magnus says that Miss Wainwright's decision not to retire from the stage after all, is due to two causes. In the first place, she found out, all of a sudden, that some property she owns in California may not be so valuable as she had thought it to be. Furthermore, quite a number of theatres would not cancel time booked by her with them.

Mr. Magnus will have to rebook a considerable portion of the season—that portion for which time was recently canceled. Miss Wainwright will tour for forty weeks. There will be many changes in the company.

MR. FANSHAWE COMPLAINS.

A. L. Fanshawe, of Frost and Fanshawe, writes to The Mirror complaining against G. M. Harwood, or Harwood and Rose, managers of the Opera House, at Petoskey, Mich. "Harwood wired us to give him dates," says Mr. Fanshawe, "and after deciding on July 3 and 4, our advance man went on with the paper. Everything was arranged satisfactorily, and on Saturday afternoon, July 4, Harwood sent a wire that the dates were canceled, without stating any cause, thereby throwing us out of date, and compelling the

company to lie off. It also entailed the expenses of the company, and the cost of securing passage by steamer from Frankfort, Mich. It is about time that some remedy was given to managers of responsible companies compelled to make dates with local managers who are irresponsible."

MRS. PATRICK CAMPBELL.

Mrs. Patrick Campbell, who has made such a hit in Pinero's *The Second Mrs. Tanqueray* in London, has an interesting history. The story of her career is furnished by The Mirror's correspondent at San Antonio, Tex., where Mrs. Campbell's father, John Tanner, resides.

Mrs. Campbell is English on her father's side and Italian on her mother's side. She was born in London, and was reared in comparative affluence. Her father early had the command of large patrimonial resources, with the aid of which he accumulated a large fortune, but he was drawn into disastrous speculation and, deserted by his business partners, gave up his fortune to his creditors.

Mrs. Campbell did not adopt the stage from necessity, as was recently stated in the *New York Times*, but from choice, and with the concurrence of her husband. She has been before the public but four years, eighteen months of which time she has been out of view owing to illness, yet she stands among the foremost actresses of her line. In 1890 she was an amateur, playing in *Plot and Passion*. In 1893 she is chosen from among the leading actresses in England to originate the leading part in perhaps the most notable production of the time at the St. James Theatre. She was introduced to a London audience on June 15, 1891, when she appeared as Rosalind at a matinee at the Shaftesbury Theatre to the praise of eminent critics.

Her real stage experience began with her appearance as Astrea in *The Trumpet Call* at the Adelphi in August, 1891. Here she was remarkably successful. In April, 1892, she made another advance, appearing as Elizabeth Cromwell in *The White Rose*. In September, 1892, she scored another success as Tress Purvis in *The Lights of Home*. In April, 1893, she personated Clarice Bertin in *The Black Domino*, a part resigned in order to test her capacity in *The Second Mrs. Tanqueray*.

BUNNELL MAKES IMPROVEMENTS.

Manager George B. Bunnell, of New Haven, was in town last Friday, fresh from his hayfields at Southport on the Sound, five miles this side of Bridgeport. Mr. Bunnell is largely interested there in real-estate speculations. He buys and sells fine country-seats and he is making a good deal of money in the business. Said Mr. Bunnell to a Mirror reporter: "I am completely overhauling my Hyperion Theatre at New Haven this Summer, fitting it entirely with new seating of the most approved pattern, new electric lighting arrangements, new carpets, new furniture and new draperies complete. I intend that it shall in every respect justify its name. The Hyperion will open on Aug. 31 with one of Hoyt's attractions. The Grand Opera House will continue to play good attractions at medium prices. It has already established itself firmly on that basis. The Hyperion will present only the best stars and plays in the country."

WALTER SANFORD'S PLANS.

"My company will reopen the Fourteenth Street Theatre on July 31," said Walter Sanford to a Mirror reporter. "It will play there a number of weeks. Melodramas will be produced."

"My companies are all booked solid, beginning early in August and extending to May. They will present *My Jack*, *A Flag of Truce*, *The Power of Gold*, and *The Struggle of Life*. I am also interested in two other companies which I do not care to mention. They have the charm of making money."

"My Empire Theatre in Brooklyn will open on Aug. 26 with Lewis Morrison in *Faust*. With the exception of one or two weeks, its season is booked until May. Among the attractions are *Hallen and Hart*, *Across the Potomac*, *Nellie McHenry*, *Mr. Barnes of New York*, *John T. Kelle*, *McFee of Dublin*, *Old Gory*, and *A Nutmeg Match*."

WALKER WHITESIDE'S TOUR.

Walker Whiteside's tour next season will be under the direction of W. J. Henderson and Robert Brower who are eminently qualified to place him advantageously before the public that still cherishes a loyal devotion to the classical drama. Mr. Whiteside succeeded last season in winning a respectful hearing from the metropolitan press and public—a feat that few, if any, tragedians of his years ever accomplished successfully. Mr. Whiteside's youth, talent and mental capacity won for him endorsements from many unexpected quarters during his engagement here, and if his New York experience be of any value it is clear that he has come to stay. Next season he will be supported by a strong company and the several standard plays in his repertoire will be adequately presented.

A SWINDLER EXPOSED.

Gustave Frohman, underdate of Chicago, July 6, writes to The Mirror, enclosing a card reading "A. M. Pasqual, representing Marcus Mayer," as follows: "I enclose card of a man who has been about the theatres getting seats on the strength of Marcus Mayer! The agent of the Mexican Central has just been in to inquire about him, saying he cashed a cheque of his for eighty odd dollars which proved a forgery."

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. M. Cleland, Gen. Eastern Agent, 40 Broadway, New York, F. A. Palmer, Asst. G. P. Agent, 200 Clark St., Chicago, Ill. F. Chandler, G. P. Agent, St. Louis, Mo.

GOSSIP OF THE TOWN.

The Fourth in the city theatres was dull.

Helen Beresford was taken ill last Monday, and her part of *Ysabel* in *Panandrum* was taken by Eugenie Maynard.

George L. Walker and Valentine Heaton are at Cape May.

Bessie Cleveland will spend the Summer at Asbury Park.

W. F. Dickson, manager of Thomas W. Keene, will shortly make a trip to Canada. Mr. Dickson's headquarters are at Taylor's Exchange.

Max Zoellner, who has been associated as manager with Augustus Pitou at various times, has been re-engaged by Mr. Pitou for next season.

Harry Connor, John T. Kelly, Eddie Foy, Frank Murray, Frank McKee, E. J. Connelly, John G. Ritchie, and Wemyss Henderson are among the bicycling enthusiasts in the profession.

Robert Mantell and his company left New York for Salt Lake City on Wednesday. Mr. Mantell will play several weeks on the Pacific coast.

Wilson Barrett's American tour next season will cover twenty-six weeks.

During Franklin Fyles' three months' vacation, which he is spending in the West, James L. Ford is his substitute as dramatic editor of the *Sun*.

Umberto, the male dancer, has been engaged by Eugene Tompkins for *The Black Crook*.

Jesse Williams has been engaged by Henry E. Abbey to be musical director of the new theatre at Broadway and Thirty-eighth Street. For several seasons Mr. Williams was musical director of the Garden Theatre. He is now leading the orchestra on the roof of the American Theatre.

Kate Blanche has signed for next season with Marie Wainwright.

Contracts were signed last week by which Dolly Nobles will support Charles Dickson the coming season. Mr. Dickson's new play, which he has had much difficulty in naming, has finally been christened *The Bailey Affair*.

Bingley Fales is travelling leisurely through Michigan on horseback. He will again go with *The Limited* Mail next season.

T. D. Frawley closed his season with Nat Goodwin at Helena, Mont., and yesterday began a six weeks' engagement at Stockwell's Theatre, San Francisco. At the close of this he will return East to complete arrangements for next season.

John Maguire, manager of the Maguire theatres at Helena and Butte, Mont., is in New York. He has been promoting our roof gardens and has come to the conclusion that life is not perfect without them. Therefore, he will introduce them on the roofs of his theatres.

Dan Daly has left *The Golden Wedding* company.

It is said that the late Charles Palmer, who was the manager of Helen Barry, insured his life for \$50,000 in the actress' favor. She will have the lease of the "Tea Box," her cottage at Bellport, Long Island, for ten years.

J. E. Robbins, proprietor of the Novelty Theatre, Brooklyn, with his wife, is at his cottage at Centre Moriches, Long Island, where he will remain until the Autumn.

Clayton and Jenkins have been engaged for the Hopkins Trans-Oceanic Specialty company.

Mamie Taylor, with *O'Dowd's Neighbors*, has won favor by her singing.

Florence Bindley was the guest of the Summit Yacht Club on July 4, during their regatta at Atlantic Highlands. The club named their new yacht *The Captain's Mate*. Miss Bindley will summer in the Catskills.

Hands Across the Sea, under the management of W. S. Reeves, will open at Chicago on Aug. 6. Henry Pierson, of this company, has been summering at Rutland, Vt.

James Aldrich Libbey's season with *The Talisman* has closed. Mr. Libbey has signed to appear with Hallen and Hart next season.

The Irish Corporal will open the season at the Chestnut Street Theatre, Philadelphia, and at the Grand Opera House, Cincinnati. The play has been revised and rewritten, and it is no longer the one-part piece it was formerly, but a comedy-drama fitted for first-class theatres.

Floiliott Paget is summering at Broadstars, Kent, England. She has quite recovered from the effects of a recent cab accident in London, and will rejoin the Rosina Vokes company for rehearsals in New York the latter part of August.

DeKoven and McDonough's new opera will be called *The Algerian*.

Edmund Gerson will sail for Europe this month, to make engagements for European and American concert halls and theatres.

Armand Ary has been engaged by cable by Rudolph Aronson. Mlle. Ary has been for several seasons the "vetoile" of the Ambassadeurs in Paris. She has been a joint star there with Yvette Guilbert. She will sail on *La Touraine* on Saturday and will make her first appearance here on July 17, on the Casino roof garden.

Two colored lads, described on the bills as Nip and Tuck, who had appeared all the season in other places in *Heid in Slavery*, were restrained from performing in that play at the Grand Opera House last week by the Gerry Society. Their part of the performance was a song and dance.

William Barchilla, a variety performer, in an altercation with a barber at West Brighton on Sunday, July 2, cut an artery in his wrist upon glass in a door as he was being ejected from the barber shop, and was taken to a hospital in a serious condition.

A new theatre is to be built in Holyoke, Mass. It will seat 1,200 and will cost \$50,000.

Joseph W. Frankel, business manager of the Novelty Theatre, Brooklyn, has booked A. Y. Pearson's attraction.

The Haskell Show Printing Company of Kansas City, Mo., has made an assignment.

Edwin Clifford, Jr., has closed his season of forty-five weeks as agent of Rentfrow's Pathfinders, and returned to his home for the Summer.

Marcus R. Mayer will return to this country on the *Paris*, on July 22. Patti, whom he will manage, will begin her tour in New York on Nov. 9.

Marie George and W. L. Brown were married on Monday morning of last week at St. Luke's Lutheran Church, in West Forty-second Street, by the Rev. G. F. Wilhelm Russe. The bride has been with the Seabrooke Opera company since last Fall, and sings the part of Brigitte in *The Isle of Champagne*. The bridegroom is a Wall Street broker.

Fred M. Kraus, manager of the Opera House at Huntsville, Ala., spent several days in the city last week. Mr. Kraus visited the World's Fair before coming here. His house has been very successful, because Huntsville is a capital theatrical town, and the present management makes it a practice to play only one attraction a week, and that one of a good class.

Mrs. James Collins (Martha Wren) has secured a divorce from her husband, at Chicago, and the custody of their youngest child, Violet Marie, aged seven.

Avery Strakosch has been engaged for next season by Hoyt and Thomas, and will appear in *The Milk White Flag*.

Edgar Strakosch is connected with Abbey's staff for next season.

Manager E. J. Gilmore has returned from Chicago. He has been negotiating for the spectacle *America*, and it may be produced at the Academy of Music in the Fall.

Alf. C. Wheelan, of the *Palatine Hall* company, has presented to the Boston Press Club a handsome silver water pitcher.

W. H. Bishop, business manager of Eugene Tompkins' *Black Crook* company, has just returned from Chicago, where the company has been playing to remarkably good business, in spite of the Columbian Exposition's attractions. Mr. Bishop will continue with the company next season. He will spend the Summer at his beautiful country house on Schreton Lake.

During the Wade-James engagement of four weeks at the Union Square Theatre, beginning on Sept. 11, Henry Guy Carleton's *The Lion's Mouth* will be played with special attention to scenery and costumes. The play has been very successful in other cities.

David Belasco's new play, to be produced at the Empire Theatre upon the return of Charles Frohman's stock company, will be called *The Younger Son*.

At the third Symphony concert given in the Tivoli Opera House, San Francisco, recently, Ignaz Brull's romantic opera, *The Golden Cross* (Das Goldene Kreuz) was performed for the first time in America, with the full cast of the Tivoli Opera House, an augmented chorus of forty, and the Symphony Orchestra of fifty-two, under the stage direction of George E. Laik. It was an enjoyable performance, as is testified by Mrs. Paul Arthur (Katherine Gray), Mrs. Bert, Frances Lander, T. W. Frawley, and Clarence E. Holt, who formed a theatre party on the occasion.

The American Duchess, adapted from the French by Clyde Fitch, will probably be the opening play of next season at the Lyceum.

During the past season Catherine Linyard-Sweetson—who sang with flattering success at the Brooklyn Academy of Music—the prima donna parts in the comic operas *Princess Toto*, *Mascot*, *Mikado* and *Pinotore*, and the operas *Martha*, *Bohemian Girl*, and *Stradella*—has been engaged to sing the prima donna parts in the eight weeks of opera to be given under the direction of C. Mortimer Wiske during the coming season at the Academy of Music, Brooklyn.

Edward E. Dammers, proprietor of the Errors company, was made a thirty-second degree Mason in King Solomon Lodge, Boston, recently. Mr. Dammers has recently added Bessie Grayson and Stella Miller to his forces.

Mr. Tenny, of Tenny and Monticelli, has recovered his health.

Andy Morris will continue next season—his fourth—with the Spider at d'Fay.

Daniel Sully will make a long tour next season. His season will open at Kingston, N. Y., and after playing the New England Circuit he will go South to New Orleans, and thence West to the coast. Manager F. H. Wakefield, who has taken up residence at Lake Hill, Ulster county, N. Y., near Mr. Sully's farm, for the Summer, to devote his time to the preliminary work of the season, says Mr. Sully will have a better company than ever.

Blande Bryant, a sketch artist, has arrived in this city from a tour of the West, and will appear here soon. He is recently from London. Mr. Bryant will appear in a sketch written by himself, entitled *Impudence Personified*. He is said to be very entertaining in imitations of musical instruments with his mouth—the banjo, violin, cornet, trombone, etc.—and also in impersonations of Irving, Booth, Jefferson, Emmet and Sothorn.

1892 celebrated its fiftieth night at Palmer's Saturday night before an enormous audience. It will be revived at that theatre on Aug. 14, for a prolonged run. This week Mr. Rice's merry burlesquers, sixty strong, are enjoying a series of theatre parties at the various houses which remain open. *Panandrum*, *The Isle of Champagne*, the Casino roof garden and *The Prodigal Daughter* extended courtesies.

Marguerite Lamar, who was the prima donna of *The Talisman* at the Manhattan Opera House, has been engaged by James Jay Brady for Hallen and Hart's company.

AT THE THEATRES.

Tony Pastor's—Various.

A notable naturalist expert—Clara Beckwith—is the main attraction at Tony Pastor's this week. Miss Beckwith is not only a highly interesting performer in the water, but is an author as well. Her autobiography, entitled "In the Swim," is a valuable book of advice upon the subject of swimming, as well as a readable record of her own experiences in the water. Miss Beckwith does not "swim like a duck," but she swims much better than a duck possibly could. At Mr. Pastor's she disports in a tank in an instructive as well as an amusing way. She illustrates a form of resting from swimming, called "revolving under water," walks on her hands with all but her feet submerged, rests upon the bottom of the tank, assumes sleeping postures, shows the actions of a drowning person, and the proper method of rescue, shows how a person may be found after drowning, carries weights under water, sews and illustrates the various methods of swimming, particularly the new velocipede, or pedal stroke, etc.

Besides Miss Beckwith there were a number of clever performers in the bill. Frank Bush, who is always a favorite with Pastor audiences, told his stories with comic effect. Will H. Fox gave a very amusing piano specialty in which he burlesqued the cinnamon-haired Paderewski. Lizzie B. Raymond, Matthews and Harris, Marion and Belle, Isabella Navens, and the Frog Man completed the programme.

Koster and Rial's—Oneretta and Vandeville.

A new feature in the performance at Koster and Rial's last night was the appearance of Mons. Dufour and Mlle. Hartley in new songs and dances. Another was in the appearance of Charles Haydn, the mimic and humorist, in American character impersonations. This is the closing week of Mlle. Juanita Bardoux in French and English songs and dances. The programme is added to by Lottie Collard, Wood and Shepard, the Borani Brothers, and the travestie of La Belle Helene and the operetta of The Admiral. Mlle. Diomantine, an eccentric singer from Paris, is announced as the novelty from Paris for next week.

At Other Houses.

The Imperial Music Hall will be closed for a month after Saturday night for extensive alterations. In the meantime it offers an excellent vaudeville show.

Kellar continues magically and amusingly at Italy's.

The Casino roof garden has a good company of specialists.

Dr. Carver's Wild West Show continues prosperously at the Academy of Music.

The American Theatre, in its melodrama down stairs and its roof garden, tenders a generous measure of entertainment.

Panjiandrum in its reconstructed form is more prosperous at the Broadway.

THE HOPPERS AND DELLA FOX.

The Broadway Theatre is scarcely large enough to contain the indignation felt and expressed by De Wolf Hopper, Edna Wallace-Hopper, Della Fox, Ben Stevens and J. W. McKinney. It is caused by the statement made in the *Evening World* and elsewhere that Miss Fox, who is to leave Hopper's company this week and take a six weeks' vacation abroad, has already severed her connection with the company for good and all, and will star on her own hook next season.

Said Manager Stevens to a *Mirror* reporter: "These statements are absolutely incorrect and are bound to have a tendency to injure the receipts of Panjiandrum at the Broadway Theatre and afterwards on tour."

"Miss Fox has not left the company, as stated in the headline of the *Evening World*, and as a matter of fact she will not retire from the cast until after Saturday night, when she will begin her vacation of six weeks, returning to her work on Sept. 1."

"I wrote to Alfred Cohen, the dramatic editor of the *Evening World*, and also to the managing editor of that paper, requesting a denial of the misstatement."

"My written contract with Della Fox will expire in May, 1914. All I have from her regarding after that is a conversation we had. I said: 'My dear girl, I want you with me as long as I have a company,' and she said, 'and I want to be with you.' That's enough of a contract with Della Fox."

"Miss Fox has been in the company ever since it began four years ago. During all that time there has never been one unpleasantness between us. She has never asked for anything not absolutely due her, and she has always got what she asked for. I can only say that I wish there were more people like Miss Fox and fewer like the writer of the article in the *Evening World*."

"I have just closed a contract with T. Henry French," continued Mr. Stevens, "by which the De Wolf Hopper Opera company will return to the Broadway Theatre on Sept. 10, 1914. The *Mirror* may state positively that the present is the last Summer engagement we will ever play. Hopper and his associates are now so well established that we do not think it necessary to make a long run in the metropolis."

"Any production Hopper may make attracts attention throughout the country—whether or not it has been seen by New Yorkers."

"Next Spring Hopper will make his first California trip. After that, in June, he will return to New York for a much needed rest."

Della Fox had this to say: "My voice is almost worn out denying that I am not to return to Hopper's company after my brief vacation. I haven't the least idea of starring and I am perfectly comfortable and happy, situated as I am. Two weeks ago I asked if we were to have any vacation this Summer,

as my throat was in a painful condition, owing to the long time I have been singing without any rest. Mr. Stevens said we were to have no vacation, but that he realized I needed one; and he would see if he could possibly fix it. Then Hopper got married, and it occurred that Edna Wallace-Hopper might replace me during my vacation. That seemed a pleasant matter all around. Mrs. Hopper and I are the best of friends, although we have known each other only a short while, and the only annoying part of it is that certain busybodies go about plausibly saying what is not so."

Mr. Hopper was rehearsing with his wife on the stage of the Broadway Theatre when a *Mirror* reporter saw him. Said Hopper:

"It is a regrettable fact that there are some so-called journalists in New York city that seek only to make sensation and to suggest unpleasant thoughts in connection with members of the theatrical profession. I resent strongly the suggestion of unpleasant personalities involved in the article in the *Evening World* and in other New York papers. They hint at jealousy and friction between my wife and Miss Fox. I am rather sorry now the whole thing happened as it did. Miss Fox's vacation was on the tapis before my marriage was made public. The idea that Miss Fox left because of my marriage, or that I have sought to make advertising capital out of my marriage is outrageous and insulting to all concerned. One paper went so far as to say that my wife sits nightly in a box and eyes jealously Miss Fox. That is slanderous. For my part, to give the lie to the innuendoes that Miss Fox and I are on bad terms, I throw more gusto than usual into the stage kiss."

"Miss Fox has been lovely to my wife: she has told her what to wear and how to wear it, and has given her one or two of her costumes to wear."

Here pretty little Edna Wallace-Hopper spoke up: "It's perfectly horrid for some of the papers to print the articles they do. What little I have seen of Miss Fox makes me like her immensely. You know I am under contract to play in David Belasco's new play to be produced in October at the Empire Theatre. I shall appear for the first few weeks in that play."

"And then will you join your husband and travel with him on tour?"

"Ah, well—it's too soon to talk about that yet."

"You see," said Mrs. Hopper, "I hadn't the least idea in the world that Charlie Frohman would let me appear with my husband in opera, when I said that I would appear in Panjiandrum if Mr. Frohman would consent."

"I am terribly nervous now, and I wish I had said 'no,' and I hope the audience will let me down easy, so to speak."

"But I am going to do my best. I am studying dancing under the direction of Eloise Kruger and singing under the direction of my husband—but I shan't sing one extra song."

THE CASINO PROPERTY.

The owners of the land on which the Casino stands last Thursday asked Judge Gildersleeve for a continuation of the proceedings for dispossession against the owners of the building begun when the receivers of the property were appointed. The matter came up on a motion on behalf of the New York Concert Company, which owns the Casino building, for a modification of the order for dispossession. The proceeding of the landowners is based on non-payment of taxes and ground rent. The judge has left the matter open until Oct. 1, when, if the arrearages are not paid, dispossession may follow. It is thought that the receivers of the property of the Concert Company will raise the required amount by the issuance of receivers' certificates.

The owners of the ground claim that the lease has been forfeited by permitting the arrearages to accumulate. The lease of the ground has yet nine years to run, at \$12,000 a year. The liabilities of the Concert Company are said to be: A claim of the Aronsons for \$84,000 pledged first-mortgage bonds as collateral security for money raised to build the theatre; \$7,000 of first-mortgage bonds unpledged, which the Aronsons claim to still hold; \$30,000 of other first-mortgage bonds outstanding; \$9,000 of bills payable and \$52,000 of other debts.

A plan of reorganization proposed the issue of \$150,000 in first-mortgage six per cent. bonds; \$100,000 of second-mortgage five per cent. bonds; \$125,000 of preferred stock and \$200,000 of common stock, in all \$575,000, with which it is proposed to take up the present outstanding bonds and stocks and meet the present debts and liabilities. The proposers of this plan gave the expense of running the theatre at \$5,300 per week, or \$212,000 for forty weeks, and estimated the receipts for forty weeks at \$240,000, or a net profit of \$128,000 a year. This plan was opposed at the meeting of the stockholders, as in the interest of the Aronsons, and a motion was carried for the appointment of a committee to see the bondholders and creditors to determine what should be done toward reorganizing.

Lawyer Earle, Chairman of the creditors committee, has declared that the Casino must be sold. "The reorganization," he says, "will take the form of a sale by the receivers or a foreclosure. The bondholders may find that the property is enough to satisfy their claims, but I doubt it. The stockholders stand no show at all. The stock is not worth a nickel."

Rudolph Aronson, in a straw hat and serge suit, does not give any indication that the stockholders of the Casino are in a row, and that a number of them are doing their best to oust him from any connection with the Casino or its productions.

Said Mr. Aronson to a representative of *The Mirror*: "I can't say definitely what my plans are in regard to the Casino. They depend on the committee appointed to reorganize the Casino company. I presume

things will stand one way or the other next week. I shall again direct an American tour of Henri Marteau, the celebrated violinist. I have engaged Rosa Linde, the prima donna, and Schenert, the pianist, to accompany him.

"The result of the Casino committee's decision will be, I think, the re-establishment of the Casino for operatic purposes."

"Will you be the manager?"

"I do not know, but it is very likely that I shall be. In case I am, I shall produce *The Rainmakers of Syria*. The opera is now completed. I have only to orchestrate three or four of my numbers. The libretto, you know, is by Sydney Rosenfeld."

"If I should not be the manager of the Casino, after the committee meets, I shall produce *The Rainmakers of Syria* at some other New York theatre."

When asked if he had any thought of retiring from the management of light opera, Mr. Aronson said: At present indications, no; I shall always direct light opera."

"Is it true that E. E. Rice wants to get into the Casino with one of his companies?"

"Rice has been trying to get time here, but until the reorganization is complete, nothing will be done in his direction."

Mr. Rice, by the way, is understood to have said that if he ever gets into the Casino it will be at a time that the Aronsons are out of it.

Continuing, Mr. Aronson said: "I hold a majority of the stock of the Casino Company. Furthermore, I own \$50,000 worth of the company's bonds, advanced by me to the company as collateral for loans made by me to the Casino. In the event of a new organization, I would lose this sum. That is a fine prospect, is it not?"

THE OLD, OLD STORY.

Cincinnati Times-Star, July 7.

THE NEW YORK DRAMATIC MIRROR is clearly entitled to protest once more against the wholesale way in which the New York *World* and other daily papers steal its items and publish them as "exclusives." The *Mirror*, which appeared on Tuesday morning of this week, chronicled the rumor of Julia Marlowe's marriage with her leading man, Robert Tabor. Three days later the *World* published the item as news, and a morning paper of this city printed the same story as a "special" from New York, twenty-four hours after *The Mirror* had reached its Cincinnati subscribers.

BEERBOHM TREE COMING.

Within the last decade almost all the prominent actors of England have played upon the American stage. To support this statement it is necessary only to mention the names of Henry Irving, Wilson Barrett, E. S. Willard, George Alexander, William Terriss, Leonard Boyne, Mary Eastlake, Dorothy Dene, Mrs. Langtry, Miss Fortescue, Ellen Terry, Mr. and Mrs. Kendal, Charles Wyndham and hosts of comic opera singers.

One actor, however, has given not the slightest indication that he ever proposes to come to America. He is Beerbohm Tree. Many offers have been made to him by managers desirous to direct an American tour for him, but they have been refused. Mr. Tree seemingly has had no desire to win artistic and pecuniary success anywhere outside of London.

But he has now changed his mind. This statement *The Mirror* makes authoritatively. Mr. Tree has been persuaded to come to America. He will sail at the end of next Summer to begin an American tour. But he makes a proviso—it is that the new drama Henry Arthur Jones is writing for him shall be a success. Of course, the play may turn out a failure, and then Mr. Tree will postpone his visit to America; but Mr. Jones is not given to writing failures. The play upon which he is at work for Mr. Tree will be a "costume piece."

Mr. Tree is of German parentage, and has been on the stage twenty-five years. He is a versatile actor. His performance of the Rev. Robert Spaulding in *The Private Secretary* caused roars of laughter, and his acting of the Baron Hatfield in *Jim the Penman*, because of its sardonic nature and gruesome expression, was impressive. He is now playing the leading role in *The Second Mrs. Tanqueray*, at his own theatre, the Haymarket, in London.

Mr. Tree's American tour will be directed either by Abbey, Schoeffel and Grau, or by Charles Frohman.

MIRROR CALLERS.

Among those that called at the *Mirror* office the past week were: Louis Aldrich, Francis Wilson, Carl A. Haswin, Fred. C. Whitney, Charles Dickson, John W. McKinney, Archie H. Ellis, Julius Cann, John Meech, Fred. Wren, Robert Brower, Edgar Strakosch, Frank G. Cotter, Mary Davis, Harry Lee, Viola Whitcomb, Beatrice Atherton, Una De Moiry, George Farren, Charles Pope, Edward Webb, W. C. Elmen-dorf, Hallen Mostyn, Charles Vining, Fred. W. Krauss, Lucy Schult, James M. Fennelly, Katherine L. Beach, J. E. Henshaw, L. Arthur O'Neill, Harry Leighton, Frank Lander, Joseph Hart, C. K. Gardner, W. B. Royston, Lillian Melbourne Edith Lemmert, Homer Granville, Willis Marten, William Parks, James W. Castle, W. D. Connors, Nat. B. Cantor, Mabel Knowles, Mildred Day, George V. Johnson, Coyt Kyle, Irene Leslie, Neil O'Brien, Charles Fais, Cecile Van Doren, Charles Clark, Clifford Leigh, T. J. Fitzclark, Dorothy Kingdon, Ed. J. Connelly, Jules Grau, Lillian Clifton, Lula Farrance, Edith Athelstone, Katherine E. Kendall, Oliver Paul, George J. Clifton, Edith Kenward, Lee Lamar, Emma Haggard, and Fred. Solomon.

THE EMPIRE REPERTOIRE.

Charles Frohman has announced that during the coming season, plays by David Be-

lasco, Augustus Thomas, Franklin Fyles and Oscar Wilde will be acted at the Empire Theatre.

The daily papers have taken it for granted that the play by Wilde is *A Woman of No Importance*.

The daily papers are, as is quite often the case, wrong. The play by Wilde to be produced at the Empire is one not yet finished. John Hare will have the English rights to it.

CHARLES TOWNSEND'S PLANS.

Charles Townsend, the bright young author and actor, will head his own company as usual next season.

"We open late," said he, "because I play the coming season wholly in the South, and besides, I have enough work ahead to keep several men busy from now until November."

"I shall appear in a sensational drama of New York life, with special scenery, novel effects, and many new specialties. Although the play is full of rapid movement, still in writing it I have carefully avoided all clap-trap, and there will be no hackneyed, melodramatic effects. An unusually strong company is being selected, and our advertising matter will be wholly original."

"Mr. B. C. Busby, one of the brightest young 'bustlers' in the profession, has charge of all the advance work, and is now in the city finishing up the bookings."

"We shall open at Richmond, Va., in November, and play a season of about twenty-six weeks in the principal Southern cities."

FROHMAN'S OFFER TO GILLETTE.

Charles Frohman has made William Gillette, the dramatist, a tempting offer. It is that Mr. Gillette play the coming season the leading comedy part in *The Sportsman*. It was originated last season by Joseph Holland.

Mr. Frohman has not had an answer from Mr. Gillette. In case the author-actor accepts, however, the character will be "written up" by Mr. Gillette, and new business will be introduced.

M. A. Kennedy, who was in the original cast of the play in this country, will be transferred to the company that is to play the piece in the Fall. Messrs. Gillette and Kennedy made a comic team in *The Private Secretary* several seasons ago.

AN EXPERT ON THE SITUATION.

The New Yorker and Stationer for July.

THE DRAMATIC MIRROR is growing in prestige and volume while its rival, the *N.Y.*, appears to be losing ground week by week.

MATTERS OF FACT.

George Buckler, who has played many leading parts, is at liberty for leads, characters and heavies. So also is his wife, Eleanor Newton, who plays leads, heavies and juveniles. Their address is 934 Eighth Street, N. W., Washington.

There is always open time at the Magnolia Opera House, Warrensburg, Mo., for first-class attractions. Managers Hartman and Markward have a very pretty theatre, which is located in the business centre of the city. It has a seating capacity of 800. Soman and Landis, of Chicago, have furnished the scenery.

A strong sensational attraction is wanted by Harris, Britton and Dean for the opening of their theatres in Cincinnati and Pittsburg on Aug. 20 and 21, respectively. Address at once Harris' Academy, Baltimore, Md.

H. W. Becker has leased the Old Palace Theatre, Girardville, Pa., for the next five years to Fred. W. Eberle, of that town. All contracts made with him will hold good for his new house, the Becker Palace Theatre. Managers having time at his house should address him at once.

The Kinnear and Gager company's steel ceilings are becoming popular in new theatres and opera houses now being built throughout the country. They offer every opportunity for tasteful decorations and they cannot be injured by water.

G. F. McDonald, who manages both theatres at Montgomery, Ala., has also secured the lease for the Opera House at Eufaula, Ala. Manager McDonald does his own booking.

Hallen Mostyn can be addressed for the Summer at the Navesink Highlands, N. J., P. O. box 22.

A lady dancer and singer is wanted for a sketch to be given at the leading variety theatres; also a gentleman with clever specialties. Address T. W. Seaton, 219 East Fifty-third Street, New York.

Managers, representatives and agents desirous to secure a liberal percentage and to make money should address Messrs. Howard and Sloane, the lessees and managers of the People's Theatre, Brooklyn, E. D.

Julia Hanchett may be engaged for leading business for next season.

Manager H. W. Becker, of Girardville, Pa., spent last week in New York on business. He has an interesting notice to combination managers in this issue of *The Mirror*.

The new house in Ottawa, Kansas, the Auditorium, is built on the ground floor with a seating capacity of 1,200. Charles H. Ridgway, the manager, is booking nothing but good attractions for next season. He still has a few dates open.

Time is rapidly filling at the New Grand Opera House, Pittsburg, Pa., for season 94-95. The house has been leased to Harry Davis, the popular museum manager of that city, who will have it entirely remodeled and enlarged, making it one of the most beautiful places of amusement. H. C. Shwab is Mr. Davis' New York representative. He can be found at 1150 Broadway.

Treasurer, care this office, will cooperate with reputable manager the coming season.

THE USHER.



The Comédie-Française has had to go to London to learn that French actors are inferior to English actors and that the Parisians grossly overestimate the art of the players of the House of Molière.

It is just as well, perhaps, that the famous company has lived to learn from the ponderous British press that it is not so deucedly clever, after all. Otherwise it might have remained in ignorance for another century or so.

By the same mark we can afford to feel a little cocky about our own actors.

No less an English authority than Clement Scott has condescended to tell us that our Theatians compare most favorably with those of his merrie isle.

Ergo, our actors must be quite equal to the theatrical flower of France.

For the sake of this gratifying reflection I trust that the British press is not displaying its insular prejudice in "roasting" the members of the Comédie-Française, individually and collectively.

An evening paper contained the following paragraph one day last week:

"It is said that there was a little to-do at the Manhattan Opera House the other day, because Mr. Hammerstein refused to pay the chorus and ballet for the Monday and Tuesday preceding the opening of *The Talsman*. The opera, it will be remembered, was given on Wednesday, but there were dress rehearsals Monday and Tuesday night, for which the girls claimed they received no compensation. Mr. Hammerstein, however, generally does the right thing, and the kickers would probably have said never a word if they had been dealing with some irresponsible manager. The position of a responsible manager nowadays is at times a trifle difficult. The charlatan can get all the good people he wants, and if he does not pay them, they smile, and go with him again next season."

I can add some facts to this paragraph. The members of the chorus and ballet were told by Mr. Hammerstein that they could have the extra salary demanded. But this generous offer was tempered with the proviso that every girl who took it would not be re-engaged when *The Talsman* is put on again in August.

Considering the circumstances, the request made by the girls (some of whom were paid the munificent salary of \$5 a week) was not far out of the way.

The ballet began rehearsing on May 1. They were kept at it without intermission—and without salary—until the date of the production, June 9.

They received just three weeks' salary, minus the two nights deducted.

Less than fifteen dollars' pay to show for more than two months devoted to Mr. Hammerstein's service may indicate "the right thing" to the mind of Mr. Hammerstein's friend and ally of the evening paper, but to persons less thriftily constituted it looks like downright hardship.

Lawyer Townsend was asked by a reporter the other day on what grounds Edith Drake's father had come to the conclusion that that eccentric young woman was insane.

"Oh, because she was found dancing in the street once," said Mr. Townsend, "and because she formerly imagined herself to be in love with Francis Wilson."

Here we have a new form of insanity, hitherto unclassified by the medical fraternity.

Faith is the basis of Christianity, and yet the Bergen Baptist Church turned out one of its members—a woman—the other day because she had too much faith.

She believed in the faith cure doctrine, and the deacons considered that a sufficiently great offense to merit expulsion.

Now, if the Bergen Baptist Church members believe that the lame, the halt and the blind were cured miraculously nineteen centuries ago, why should they deny communion to a woman because she believes that the same sort of cures are made at the present time? Is it easier to believe in remote miracles than in contemporary miracles? And why should a greater or a lesser degree of faith, or credulity, whichever you prefer to call it, affect a woman's right to Christian fellowship?

Our clerical friends are fond of putting questions to the champions of the stage. Perhaps they will furnish satisfactory answers to mine.

It is strange but true that every manager

and every star who goes abroad for pleasure returns laden with "foreign novelties."

It would be easier to divine what these novelties are if the public ever saw them. They are generally a sublime mystery.

In one case that I have in mind a certain manager did actually announce his novelties, but they were all recognized immediately as purchases that he had made through Miss Marbury long before he sailed from this side.

It is highly probable that there will be two appeals from the decision of the General Term of the Supreme Court in the cases brought under the Stein amendment to compel the Mayor to license children to sing and dance.

The General Term did not see fit to express itself regarding the construction of the language and the intention of the law as shown in the act and its history.

After holding its opinion back for eight or nine months in the Sanders case, the Court finally decided that the question was merely one of semi-colors and not of liberating children from the operations of an unjust and disgraceful law, procured by the efforts of a crank in order to enforce his own monstrous theories.

Judge Dittenhoefer will go to the Court of Appeals with the Regalencia case and attack the constitutionality of the law.

Mr. Severance, in all probability, will be authorized to carry his case there also, in order to get, if possible, a final and intelligent construction placed upon the Stein amendment in accordance with the purpose it was intended to accomplish.

Between the two, it is to be hoped that Mr. Gerry's pet instrument of persecution will be turned against him.

But should both these efforts fail to right the wrong, the Society for the Protection of Stage Children will go before the legislature at Albany again next Winter and make another strong attempt to secure the passage of an act that will not offer opportunity to Mr. Gerry and his allies for legal quibbling and juggling.

It begins to look as though the tangled affairs of the Casino would soon reach a crisis. If the Aronsons hold on, it will be because they have developed even greater staying qualities than their friends suppose them to possess.

"Printing" is of very little value so far as the theatres on Broadway are concerned.

This was proved very conclusively during the recent engagement of 1902 at Palmer's. During the regular season at that theatre no paper is put out; the only advertising is that which appears in the newspapers.

Mr. Palmer will not allow lithograph tickets to be issued even when he rents or shares with other managers. It is against his principle to create deadheads, and he believes that the promiscuous distribution of lithograph passes is the curse of the theatrical business.

When he first opened at Palmer's Mr. Rice hired boards and put out quite a large quantity of small printing of the sort that decorates ash barrels along Broadway and other thoroughfares, and that seldom remains on view more than a few hours before it is covered up by the bill-posters for rival theatres.

On Mr. Palmer's suggestion Mr. Rice after the first two or three weeks stopped sending out paper of any description. The result was that the receipts kept up to the same figures as previously, and the manager of 1902 was convinced that there was no necessity to waste money on printing for a show that like that much vaunted infants' food is advertised by its loving friends.

I was told the other day by the manager of a company now playing on Broadway that nearly all the seats sold at the cut rate theatre ticket agencies are provided by the shopkeepers who receive from two to four tickets a week for displaying photograph frames in their show windows.

He said that he has found that one Broadway store alone gets sixty tickets every week on this account!

Of course it would be absurd to suppose that the storekeeper personally used such a quantity of tickets.

We often hear of a manager disappearing when business is bad. It is not often that one makes tracks when people are being turned away. But that is what Will Couper did last week, when an Amityville, Long Island, audience waited in vain for him to come to time as Pygmalion.

"Carados," the bright and brainy theatrical chronicler of the London *Referee*, again gives publicity to a bit of gossip to the effect that John Drew has a mind to run an opposition "show" to Augustin Daly in the British metropolis.

"Carados" very properly throws cold water on this alleged project, expressing the belief that Mr. Drew has not a sufficiently large following over there to warrant his making such a move.

This rumor probably has no very serious

foundation. Most likely it is the result of a little newspaper talk, gently stimulated by the guileless Charles Frohman during his late visit to the other side.

Mr. Drew's prospects here are too seductive to permit of his thinking of emulating Mr. Daly's foolishness.

"Carados," by the way, has not a particularly high opinion of Mr. Daly's choice of plays for the beginning of his London season. He says that Drew's *Petruchio* in *The Taming of the Shrew* is much missed. "And why," he asks, "The Hunchback later on? That doesn't seem at all fitted to the Daly measure."

They don't like dramatic misfits in London, however indulgent the New York public may be to them.

It is too early yet to say positively what forms of entertainment will be in the lead next season, so far as numbers are concerned, but it looks now as if they would be melodrama of the better kind and musical comedy. The plain, unvarnished play bids fair to be in the minority.

It turns out after all that everything is serene in the Panjandrum camp.

Della Fox's withdrawal signifies a short furlough merely; the *entente cordiale* exists between Mr. Hopper and everybody associated with him.

The new version of the Olla Podrida has stimulated anew that hope that springs eternal in the managerial breast and the announcement is made that Panjandrum will fight it out all Summer—and a month into the Autumn besides.

So Neil Burgess has changed his mind. Well, he has been impersonating women so long that I suppose he is justly entitled to that privilege.

Mr. Burgess says that the announcement of his retirement was all a mistake, growing out of his assertion that he would play no more in *The County Fair*. Nevertheless, it was understood in Denver, where he closed his season, that his withdrawal was to be permanent.

However, Mr. Burgess' reconsideration of the matter is a better piece of news than the original report, and if his new comedy prove to be as amusing as *The County Fair* all will be forgiven.

Mr. and Mrs. John T. Sullivan are to be congratulated.

Their business union during the past two seasons was most happy and prosperous, and now they have wisely joined hearts and hands.

Mr. Sullivan has proved a valuable associate for Miss Coghlan, whose artistic and professional interests he has ably and zealously conserved.

Colonel T. Allston Brown's "History of the New York Theatres," which has been running from week to week during the past five years in the *Clipper*, is to be published in book form by the author, provided a sufficient number of subscription orders is received to justify the large outlay involved.

More than anyone else, Colonel Brown is entitled to be called the historian of the American stage. His research has been most comprehensive and thorough, and his material for reference is enormous.

The value of the projected work to students of the drama, dramatic writers and collectors will be great. The chronicle as it appeared in the *Clipper* was practically of little use for purposes of reference on account of its inconvenient form and the lack of an index. But in the three volumes of 3,000 pages that Colonel Brown intends to issue the information will be available.

The edition will be limited; the printing and binding will be elegant. The subscription price is twenty dollars, and intending subscribers should send their names to Colonel Brown at 127 Broadway.

I am happy to give Colonel Brown this unsolicited free advertisement, for like every one who feels the paucity of American dramatic books of reference, I hope that he will find a sufficiently wide demand for this invaluable work to warrant him in assuming the risk of its publication.

DeMaupassant's death is a great loss to modern French literature. His career, like his genius, somewhat resembled our own Edgar Poe's. He possessed the same weird, poetic imagination, the same keen analytical power, and his life, shortened by dissipation, was closed in much the same way, except that Poe's madness was not diagnosed like that of his French prototype. DeMaupassant's plays were of small account. He did not possess the dramatic instinct. As a novelist he gave a distinct impetus to the new school that absorbed his remarkable gifts.

It is natural, of course, that just now, at the dulllest point in the Summer, many managers should view the prospects for next season with some trepidation, particularly in view of

the anxiety that pervades financial and commercial circles.

But it is too early yet to predict with any degree of accuracy the probabilities of the coming theatrical campaign.

By September things will "shape up" one way or the other, and not before. At that time remedial legislation may have turned back the tide of disaster and have launched the country upon currents of prosperity.

Alphonse Daudet tells of the pope's mule that kept his kick for ten years.

There is a manager in this town who is entitled to dispute the palm with the quadrupedal hero of that most delightful of the "Letters From My Windmill."

I think it was about ten years ago, or thereabouts, that a play was produced (which failed dismally) at the Fourteenth Street Theatre.

In the cast was an actress—an excellent actress, too—who played the part of an adventuress. The *Mirror's* critic, noted for his George Washingtonian accuracy, said of her among other things that her *embonpoint*—that was the exact word—prevented her from looking the character.

Now, this was a plain statement of a visible fact. It was made in the spirit, and in the interest of, criticism.

The manager to whom I referred above was and is the husband of the excellent actress in question.

Instead of prescribing a system of diet for his charming wife, or advising her to take to dumb-bells or to a bicycle, or giving her counsel as to the best means of reducing herself to the usual girth compatible with success in stage adventuring, this singular young man promptly developed a Grievance, which merits the capital G.

He has stuck to that Grievance ever since, nursing it with a tenderness scarcely consistent with the fact that it has outgrown not only swaddling clothes but even knickerbockers.

Evidently it is what is called a Mortal Grievance.

Through all these years he has been haunted by the curious delusion that *The Mirror's* critic was actuated by some deep and dreadful "feeling" in committing to print what he could not help noticing on the stage of the theatre.

The Grievance never leaves him. He talks about it, and I suppose he dreams about it also.

He does not appear to be sanguinarily inclined; he simply turns his Grievance over and over, codding it, cherishing it, and talking of it upon every occasion that he considers suitable.

Whenever he sees a copy of *THE MIRROR*—and that is once a week, at least—he sighs mournfully; whenever he runs across a member of our staff he produces his Grievance immediately.

I am convinced that he has grown very fond of his Grievance.

It is funny. It is also admirable.

Such devotion to an idea—and such an idea!—is not met with often, unless one is a frequent visitor to those places where persons afflicted with delusions and Grievances of long standing are taken care of.

In any event, I think that this young manager's Grievance deserves to go on record beside that of Daudet's pope's mule.

The old season closed late and the new season will open early. But theatrical hay is not made when the sun shines, and the early openers should not count too much on their venturesomeness.

There has been a distinct improvement during the past year in the class of patrons that Koster and Bial's enjoys.

Formerly the attendance was somewhat promiscuous, and women who are "particular" rarely visited the place.

Carmenita's success and the success that society felt in her performances opened the proprietors' eyes to the fact that a better class of patrons might be secured by catering to their tastes and excluding objectionable characters.

They started in by abolishing the celebrated "Cork Room," which used to give an atmosphere of free and easy revelry to the resort.

Next, firmly but tactfully, they refused admission to the Tenderloin notoriety. This was a difficult task, but finally they were shut out.

To-day, the audiences that assemble in Koster and Bial's are as respectable as those you find in the best European music halls.

Having demonstrated that a well conducted resort of this kind in New York will draw decent people, Messrs. Koster and Bial feel encouraged to prosecute their long contemplated design to build a fine, large music hall further uptown and in a first-class neighborhood.

The exact situation of their site is still held in inviolable secrecy, but I can say that it is in Broadway, between Thirty-second and Forty-second Streets.

1893

COME AND SEE US.
"PLAY THE WINNER."

1894

CHARLESTON, S. C.

Seating Capacity, 1,560.

NEW YORK AGENTS:

American Theatrical Exchange,

Charles Frohman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

On Ground Floor.

IN OTHER CITIES.

WASHINGTON, D. C.

It may one ever doubted the strong hold Jeannie Winston has upon Washington audiences, that doubt would have been dispelled by a glimpse of the night attendance that thronged Alhambra's on Monday, to see her take the leading part in Suppe's three-act opera, *Boccaccio*. Miss Winston received an ovation when she made her appearance, and at the close of the first act a wealth of floral offerings were handed over the footlights to her. Among these tributes was a great red fleur-de-lis in a green circle, a wreath of laurel, and a sheaf of lilies. Miss Winston has gathered around her a capable co-prominent among the members being Josephine Knapp and Laura Joyce-Bell, both of whom were treated to applause and encores without stint. Cast: Boccaccio, Jeannie Winston; Peronella, Laura Joyce-Bell; Feametta, Josephine Knapp; Lotteringham, William B. Dierck; Pietro, Charles Holmes; Leonetta, Charles H. Weaver; Lambertuccio, Arthur Bell; Scialzo, Dan Young; Frailelli, Frank Weichart; Checco, Dan Young; Fiesco, John Young; Tukanon, Matt Palmer; Major Deane, Eugene Avery; Isabella, Helene Paxson; Beatrice, May Sherwood; Tofano, Florence Sherwood; Chichishen, Mattie Martz; Gilda, Queena May; Cisti, Ida Miller; Frederigo, Minnie Howard; Philippa, Josie Hart.

Miss Winston has improved in voice since last heard here, and as Boccaccio presented a dashing appearance, which quite took the hearts of it only the masculine part of the audience, but the feminine as well. And just here it may be commented upon that Miss Winston reverses the usual order, and is most popular with her own sex, who invariably flock to see her during her engagements in this city. This is no doubt due to the fact that Miss Winston is a very charming woman in social life. The attendance on the opening night was as good as it could have been, and during the regular winter season, of course, the "Gaiety" will be a great success. The crowds through the week have been invariably satisfactory, and but little less in point of numbers than that of the opening performance. Next week *Fra Diavolo* will be given, and it is understood that the engagement is to continue six weeks.

So great was the success of *My Awful Dad*, as presented by the stock co., now performing at the theatre, that it was continued the first three days of the past week, with *Caste* the remainder of the week. Next week will be the seventh of the comedy season at the National, and *Forbidden Fruit* is down on the programme.

Fitzsimmons' Auditorium has closed for the summer, but will be reopened early in the fall. In response to the magic touch of Grant Parish's tact and energy, great crowds of Washington people visit River View on the Potomac, daily to enjoy the pleasures of that popular resort, and to take in the vaudeville attraction which gives two performances daily. *Fleur-de-lis*, the pretty and dainty little Spanish dancer, is still the drawing card, with Komachi, the clever lady musician; May Montford in operatic solos, Lelia Trimble, balladist, and Robert Coburn, plantation melodies, being additional attractions. All of them are clever people, and they are giving in every way a thoroughly capable performance.

Washington is not likely to be outdone by Boston and New York in the matter of midsummer performances. The idea of producing Shakespeare's *As You Like It* in open air in this city, suggested on several former occasions, has been taken up by Charles F. Hamford, who has secured the cooperation of N. W. Shaw. The idea is to give the performance with a professional cast, with Mr. Hamford at the head, assisted by a male chorus of thirty voices. Arrangements are not yet completed as to place, although several society women have offered their lawns, but all offered so far are considered too small for the project. It is thought the production will be ready by the last week of August.

With the reassembling of Congress within the next thirty days the city will receive a large accession of population. Thousands of people will return to the city much sooner than they had anticipated, and the theatres of the city will, as a consequence, feel the effects in increased attendance. In every respect it promises to become a highly notable one in the history of the theatrical business in this city.

It is understood here that Annie Lewis is to take the leading part next season in *The Dazzler*, a role made famous by Lelia Thompson and Kate Castle. It is said that this is to be the last season of the piece, and the central part is being written for Miss Lewis. The good singer is to begin on Aug. 12. Miss Lewis is a good singer, sprightly and chic, and clever withal, with the added attraction of good face and figure, special requisites in the part she is about to take.

Lillian Lawrence, that clever young actress, with the sprightly face, who is a popular member of the stock co., is giving Friday afternoon receptions at her hotel that are generally attended.

Hans F. Roberts, a Washingtonian, who was with De Lange and Rising's Fangled Up Co. last season, is home for the summer. He has signed with that co. for another season.

Another Washingtonian who is resting during the dog days is William Boag, who did clever work with Julia Marlowe during the past season. It is understood that he has made another engagement with the same co., upon improved terms.

A Lady of Venice is the title of a new play, which is to have its first presentation in Washington, at Alhambra's, on Sept. 18. It is described as a romantic drama of the period of the Fourteenth Century, and will introduce as a star Katharine Clements, a Californian, who has already won recognition in legitimate roles upon the English stage. John W. Hamilton is the manager of her co., and M. Marins has been engaged. It is stated that the scenery and costumes of this play will cost not less than \$10,000.

Mrs. Charles Fleischmann, of Alexandria, gave a box party at Alhambra's one night last week, and after the performance Jeannie Winston was her guest.

ST. PAUL.

The Wilbur Opera co. continued to draw a large attendance to the Metropolitan Opera House 2-3. The co. made a great hit in their production of the sparkling opera, *Indiana*. Susie Kirwin was very taking as Indiana, and sang the score beautifully. Eloise Mortimer's delightful rendition of the mill song was excellent. J. E. Convey as Philip Ferravault did excellent work. W. H. Kohle as Matteo the Miller was very droll and funny. E. A. Clark as Andrew Lord Durrell did full justice to the part. Belle Hamilton's Annette was attractive and very prettily taken. Lillie Taylor, Mamie Allen, Edith Daniels, J. Clarence Harvey, James Donnelly and E. Drew finely sustained their respective roles. The chorus was bright, clever and effective. The piece was finely staged, and the costumes were handsome and appropriate.

At Little's Grand Opera House 2-3, *The Edge of Society* was presented to good houses. The play is an adaptation of *Dumas Le Demi Monde*, made especially for Mr. Little's co. by Harry Saint Maur, stage director. The piece was beautifully staged and the performance was especially well presented.

The admirable impersonation of La Baronne Suzanne d'Ange, by Carrie Turner (her original creation in this country) was a revelation. Miss Turner impersonated, in a most effective and realistic manner, a woman of rank and refinement, with a rich and sympathetic voice and mobile features. She scored a decided hit in the part. J. H. Gilmore did good work as Oliver de laun, a man of the world. Ruth Carpenter was bright and clever as Valentine de Santis. Belle Archer decidedly charming as Marcella, Emma Madden as La Vicomtesse de Vernieres, Anna Robinson as Sophie, Stephen Gratton as Raymond de Nanjac, William Beach as Marquis de Tournon, Harry Saint Maur as Le Marquis de Tournon, admirably sustained their respective roles and met with noticeable recognition.

Sells Brothers' Circus pitched their immense tents. They gave a fine parade in the morning, and our people made it a regular circus day, packing the tents to their capacity at the two performances given. The show is well conducted and perfect order prevailed throughout the performances. They present a large collection of fine animals and the specialties and "ring" performances were noticeably good and entertaining. The Sells Brothers a ways met with a substantial reception on their visits to St. Paul.

Ernest Salvatore, the efficient stage director of the Wilbur Opera co., well deserved the very favorable comments made upon his artistic and attractive staging of the opera, *Indiana*. The mill scene was very realistic and effective.

A very taking feature introduced in the second act of *Indiana* was the Towel Dance, executed by pretty Belle Hamilton and J. Clarence Harvey. They made a hit.

Harry Saint Maur is thoroughly versed in stage effect, and was highly praised by many who witnessed the performance of *The Edge of Society*, for his fine staging of the play. He presents in the third and fourth acts the *Boudoir* at the Baronne Suzanne's with a setting extending fifty-four feet back from the footlights.

Stephen Gratton, of the Players', is a conscientious and painstaking actor, a true artist, gentlemanlike in his impersonations. He has won his way to favor, and is quite a favorite with the patrons of the Grand Metropolitan. His impersonation of Raymond de Nanjac was highly commendable.

GEORGE N. COLLEAVE.

LOUISVILLE.

The Duff season of Summer opera at the Auditorium is proceeding prosperously. Miss Hoyett and Carmen were the operas sung week ending 1. Pinatore, Queen's Mate, Philomena et Baniac are announced 1-3. Richard F. Carroll, who was such a favorite last season, rejoined the co. The weather has been seasonable, the operas have been popular and rendered by the capable artists of the Duff co. have proved a strong attraction. The open-air concerts are features of a Summer-night's visit to the Auditorium. Henry Buca has this portion of the entertainment in charge, and always presents a pleasing program.

It is announced that the first performance of Helen McDonough's *Belmonte's* at six will occur at Mac. A day's early in the approaching season, with Marie Jansen, Frank Tannhill, Ignazio Martinetti and other well-known people in the cast.

The future of the new Whelan house, which was erected on the site of the old Wonderland, is not yet fully decided upon. It probably will be leased by Fennessy, of Cincinnati.

Asbury Appleby, of Louisville, who was elected Grand Exalted Ruler of the Order of the E. E. S. at the recent reunion in Detroit, is a man well known in the profession. He will make a dignified and efficient head of the Order.

Julia Gleesner's benefit at Macaulay's was largely attended. The young lady aspires to become a professional performer, and will make an endeavor to secure an engagement in the East.

Lida Barrell's season has closed season with *One of the Bravest* co., and will rest during the summer with her home people here.

The Basche is underlined at the Auditorium, and Manager Quip also states he has a number of surprises in the nature of novelties before the opera season closes at the Auditorium.

Manager John T. Macaulay has won an important suit against a local electric light co. because of imperfect service.

A Bellman (Al J. Schlicht) will go next season with Rice and Barton.

The Duff co. is pleasantly domiciled. J. H. Kivley and wife, Madeline Lucette, and Julian Edwards, the musical director, occupy Harry De Lorme's cozy home in St. James' Court. Helen Bertram, with her child and mother, is "keeping house" in a beautiful place in the suburbs, and all the members of the co. have pleasant quarters.

CHARLES D. CLARKE.

DETROIT.

Things in the theatrical way are decidedly dull here. There is nothing going on what-ever except a Summer opera co. at Des Champs lake, which is a Summer place situated on the island at the mouth of the river, where entertainments are given daily afternoon and evening.

Wonderland is still open, giving a great number of performances daily, and continuing to draw as well as of old.

We have had the caravans, which in the way of a free entertainment exceeds anything we have had for years, thousands having visited them while they were anchored off Belle Isle, our beautiful island park. The *Viking* is expected to-day, and will doubtless prove interesting.

All the theatres are closed, and there is absolutely nothing going on.

Manager Shaw, of the Lyceum, is in New York, presumably on business, and Fred Whitney, who is looking after the interests of the new Mapleson-Whitney Opera Comique co., is there also. It was reported here not long ago that Mr. Whitney had paid Manager Hill \$5,000 for the exclusive right of *The Fencing Master*. This would seem an extra price, but at the same time it is not "buying a pig in a poke," as it were, inasmuch as the opera has been thoroughly tested and not found wanting. It might raise a question as to who the manager had selected for the part previously taken by Marie Tempest, as it would hardly seem that Laura Schirmer-Mapleson would condescend to take a part so much out of her line, being that mostly of a subterfuge, at the same time there is no question but that she could fill it adequately. Regarding the merits of the work itself, *The Fencing Master*, it seems as if there could hardly be two opinions. It is as fully as melodious as *Robin Hood*, and I think the music much superior to the latter, although in this estimate I might not be agreed with *Robin Hood* being so great a favorite everywhere; but allowing all things equal in the two operas which the Koven has supplied, the action, libretto, scenery and costumes of *The Fencing Master* are certainly an improvement over those of *Robin Hood*. Should the report be true as secured, Fred Whitney is to be congratulated in having secured a wonderfully successful opera, and which is bound to be continued successfully if put upon the road in as good shape as it was presented by Manager Hill with Marie Tempest last season.

F. K. STARRS.

NEW ORLEANS.

The Marie Greenwood Comic Opera co. has closed its engagement at the Grand Opera House. The season did not prove a pecuniary success.

Miss Greenwood, the popular Southern prima donna, and Eddie Smith, the comedian, made artistic successes.

The Greenswood co. has gone to Memphis, Tenn., where it expects to open a six weeks' season. Miss Greenwood will go to Chicago to visit her mother and will be replaced by May Baker, now singing in St. Louis.

The Earl Sisters, trapeze performers, contortionists, and dancers, have arrived here from Havana, and have been engaged for a short season at West End.

Julius Levy, the cornetist, concluded his six weeks' engagement at the West End on 1, and will probably return at once to New York.

The preliminary season at the St. Charles Theatre will commence Sept. 1 with the Baker Opera co. The regular season will begin Sept. 24.

The Academy of Music, now undergoing elaborate repairs under the personal supervision of Colonel C. C. Osgood, will open Oct. 9 with the Coghlan in *Diplomacy*.

Some improvements are to be made in the Grand Opera House and it is to reopen for its regular season early in September. Manager Greenwood has secured for it the strongest line of attractions ever enlisted for that house.

L. C. Q.

PROVIDENCE.

Lothrop's Museum closed a very successful season on the evening of the Fourth. For the closing performance Manager Lothrop secured the favorite sonnette, Iola Pomeroy, who presented her comedy, *Little Hurricane*, a 2 to very large houses. The piece was full of life and Miss Pomeroy was seen at her best. James E. McElroy as Ralph Lang was as funny as ever and divided the honors with the star. The remaining support included F. Ormande, H. K. Marshall, W. H. Gough, Harry Wilson, Mattie Morris, Clara De Wolf, Dorris Ashton, Morris McLaugh and W. J. Ford. Three performances were given on the Fourth and notwithstanding the many outside attractions the attendance was very large.

At the Grand Opera House, Pawtucket, 3 Jay Hunt and the stock co. presented the farce entitled *My Best Girl* to good houses. In appreciation of the efficient work done by Manager Walter Smith at the Grand (Pawtucket) Manager Lothrop tendered him a benefit at the theatre Monday evening. The attraction was *My Best Girl*, given by the stock co., with Jay Hunt and Laura Deane in the leading roles, and every seat and box in the house was taken. During the evening Mr. Smith was the recipient of several presents from friends both at Pawtucket and in this city, among them being a beautiful diamond stud and a writing desk the drawers of which were filled with champagne and choice cigars. After the performance Mr. Smith gave a supper to several of his friends at the Benedict House.

A large force of men are at work remodeling the Providence Museum, and by Sept. 3 this popular resort will present an entirely different appearance. The stage is to be enlarged and the auditorium handsomely decorated and refitted.

The open-air theatre at Rocky Point, under the management of R. A. Harrington, opened 1 and is drawing good-sized audiences. The bill this week included Laura Bennett, Mile. Zoe, Julia Mackey, Adele Mitchell, the Smith Sisters, Jessie Giles, Josie Conan, the Swiss Bell Ringers and Lovell's Orchestra.

John B. Own University Glee, Banjo and Mandolin Clubs started on their summer tour and will give concerts at the principal New England Summer resorts.

William De Shetley is spending the Summer at Pease's Island, Me.

Dan Ward, editor of the *Evening Post*, Worcester, was the guest of Ed. Hurst at Rocky Point.

Sellee Deeney, a well known amateur and member of the Players' Club, is studying physical culture at Chautauque.

CHARLESTON.

The unusual interest excited by the recently terminated season of Summer opera makes the present period of inactivity in theatrical circles seem very apparent. Both theatres closed for the next two months.

Charles Keogh, the manager of the Academy of Music, returned July 1 from New York, where he has been cooperating with his brother, Will Keogh, in looking attractions for the house next season.

Arthur O'Neill, manager of the Grand Opera House, left here 1 for New York to complete his arrangements for the coming season. Both managers claim to have secured a number of standard attractions, and promise some enjoyable offerings when their respective curtains are rung up about Sept.

All the members of the late O'Neill Opera co. have now left the city. Among the last to depart was Nina Humphreys, who went to Philadelphia under engagement to sing prima donna roles with the Humphreys Opera co. William Hamilton, the basso of the co., is thinking seriously of taking up his residence in Charleston and giving vocal lessons.

Frank Arthur, who for a number of years was manager of the Academy of Music under the late John E. Owens, is in the city. He went out in advance of a co. but is now trying to get back to the Rialto.

The regular season at the Grand Opera House will be open 4 Aug. 13 by Lydia Yeaman-Titus and co. in *Ups and Downs*.

Charles Keogh delegates to the recent reunion of E. K. have returned home and give glowing accounts of their hospitable reception by the Detroit and Chicago Lodges.

R. M. SOLOMONS.

KANSAS CITY.

The theatres have all been closed for over a month, and the only amusement furnished the tired public during these hot weeks is at the parks, where a variety of outdoor attractions prevail, but there is no attempt at theatricals anywhere.

Fairmount Park easily leads all others in beauty and popularity, and the band concerts by the First Artillery Band and negro melodies by the Liberian Students' Quartette please the musically inclined. The Crystal Maze is the latest addition and delights and mystifies large numbers nightly. There is also the finest and largest bathing beach anywhere in the West, located at Fairmount, and the finest kind of bath houses all fitted with electric lights and the latest improvements. A sham naval battle occurred on the lake which was very pretty, and included a great display of fireworks. Joseph Lennemark, the champion high diver of the world, dives from a platform eighty feet high every Sunday.

At Troost Park a fireworks exhibition of Eruption of Vesuvius occurs nightly this week.

At Washington Park Liberal has just finished a season, and the Seventh Regiment Band from Fort Riley is this week drawing crowds.

FRANK B. WILCOX.

MINNEAPOLIS.

At the Grand Opera House, the Calhoun Opera co. opened a six weeks' engagement 3 in 8 id. Pinks to a large and brilliant audience. This successful opera was presented in an excellent manner, and the principals being in splendid voice and spirits. Chorus very strong.

At the Biron Opera House, Bartles Campbell's popular play, *My Partner*, was given by the stock

co.'s to a large and enthusiastic audience. The production was exceptionally smooth throughout. Mabel Hart gave an artistic rendering of the role of Mary and Singletree, although the part was evidently distasteful to him. The Joe Saunders of George Fawcett was a strong personation. Bettina Gerard was happily cast as Grace Brandon. George R. Edeson made a decided hit as Major Britt, the lawyer. William Lee as Josiah Scrags and Charles W. Swain as Wing Lee deserve special mention for creditable work.

Manager Conklin, of the Grand Opera House, has had a number of electric fans placed in different parts of the Auditorium, which in addition to the large automatic fan, with a capacity of 2,000 cubic feet of fresh air per minute, will insure a comfortable temperature during the Summer opera season.

Manager Sterling's stock co. at the new People's, will be known as the People's Players.

The Grand Opera House looks bright and inviting since the painters and decorators have finished their work.

The design for the heading of the new People's Theatre programme is a novel dramatic puzzle, which the patrons of the house can study to advantage between the acts.

F. C. CAMPBELL.

SAN FRANCISCO.

JUNE 27.

After three weeks' splendid business, of which the first was devoted to *Fuxsco* and the last two to the operatic spectacle, *Africa*, Thatcher, Rich and Harris' aggregation closed at the California on Sunday evening, Africa, before its last performance, was almost a new thing, so many improvements have been made, and it is likely that it reaches the Empire City it will be as complete and entertaining a play as has ever been put upon the stage. Last night Robert Gaylor opened to a fair house in the absurdity, Sport McAllister, Gilbert and Goldie are bright and original fun-makers.

Two other good people in the cast are Madeline Franks and Charles W. Young. The former is a pleasing sonnette of much talent, and the latter a comedian of ability. He is doing better work this season than ever before, and may yet distinguish himself if he is given a chance in a good play and co. Monday evening next Mark Murphy and co. appear for a week in O'Dowd's Neighbors. Commencing 3 the theatre will be closed for three weeks, reopening Monday evening, July 1, with Robert Gaylor and co. in the romantic drama, *The Face in the Moonlight*.

Stockwell's Theatre had a crowded house last night, the occasion bearing a double import, that is a benefit to John Jack, the veteran actor, and the first presentation in its present form of *Maine and Georgia*. Mr. Jack is one of the old school actors, of which "there are only a few left." He leaves us soon to take up his residence in New York, and the benefit was tendered him by his comrades of the Grand Army of the Republic, of which he is an honored member. *Maine and Georgia* has the odor of a play which was presented at the Alcazar Theatre some time ago under the title of *That Man from Maine*. For a number of weeks we have been deluged with advance notices, stating that the play is a sensational war drama by Howard P. Taylor, founded upon incidents from the plot of *Ben Hur*. I presume these lines are the truth for Taylor has evidently taken *That Man from Maine* as his foundation and skeleton, and has built around, in and about it a number of war scenes which have culminated in *Maine and Georgia*. The play as presented last night is dull and rapid. It has too much "talk" and too little action. The players stand around as if waiting for something to do, and the "talk," when it does come, is tame. It served to reproduce Manager L. H. Stockwell in a role just suited to his taste and ability, that of an old New England farmer loyal to his country, but verdant as to everything except the grass of his native State. It was also the first appearance of Polly Stockwell, daughter of Mrs. Stockwell (Ethel Brandon), who assumed three characters, the best of which was as the drummer boy, G. Daniel. Miss Brandon shows decided talent. Mr. Stockwell gave a splendid scenic presentation to the play. In fact, no finer stage settings, realistic in the extreme, have been seen upon any stage. He is entitled to every credit for the mounting of all plays at his house, as he has never spared expense to present everything in a first-class manner. If *Maine and Georgia* is "cut" in many places and some good, heavy action introduced, it will go far to improve it, and may possibly be the means of drawing good attendance, which it certainly merits so far as stage production is concerned.

At the Tivoli Opera House last week, *The Mikado* did a very large business—greater than was anticipated by either manager or public. But why, oh, why, should the singers be permitted to tamper with Gilbert and Sullivan's charming libretto? They certainly cannot improve upon it, and the lines as originally written are humorous and strong enough without adding trashy locutions. Whoever is responsible for the mutilation should be called to account, and it is to be hoped that in the future, the Tivoli when it presents a Gilbert and Sullivan opera will stick to the text and not spoil the choicest artistic humorists of the present century. Last night Al Hana Up to Date was given before an audience that filled every portion of the auditorium. It was magnificently staged and costumed, and for a first presentation passed off very smoothly. The brightest, newest, and most taking music of the best and most modern composers form the largest part of the production and were all well received. Al Hana Up to Date will do a very large business, and it would not be a surprise if it ran for three or four weeks; it will surely do so, if the specialties can be changed each week, but that is easier to write than to do. It is difficult to obtain the variety people, who, I believe, are now in great demand and consequently independent, especially as regards compensation. The opera of *Indiana* is underlined for presentation after Al Hana.

The Baldwin Theatre reopens Monday evening, July 1, with Daniel Frohman's Lyceum Theatre co., in the comedy, *Americans Abroad*. The interior of the house has been cleaned, recarpeted, and the lower floor divested of the old uncomfortable seats, which have been replaced by comfortable and new-fashioned opera chairs. The boxes have been improved upon, and altogether the house will be almost as good as if entirely refitted. The box-office opens for the sale of seats on Wednesday morning, 2.

Al Morrissey, of Charles Frohman's staff of agents, arrived in town yesterday morning on a vacation. He will have charge of *The Girl I Left Behind Me* co., which leaves New York direct for this city in August, under engagement at the Baldwin. Mr. Morrissey looks well, and says that he is glad to be once more in Frisco's delightful climate. Sam Hart is here ahead of Sport McAllister, and has been welcomed by many old friends. He is always glad to visit his old home although he says that the East is the place for "tackling" shows.

Edward Thurnauer, another one of the "advance boys" is also here, doing the preliminary work for Mark Murphy and his O'Dowd's Neighbors. Ed. has a wealth of memory in detailing his experiences in the show business, even as far south as sunny Mexico, and where he has seen many pictures, but by great American shrewdness he overcame.

An anonymous correspondent for a weekly dramatic paper published in your city, one of date of the 24th inst., this letter bearing date of the 24th

(inst.) has been writing against time and stating things which are far from being true, and also being incorrect in every particular. Possibly, his letter he reviews the old Lillian Russell story of this city being dead. Now, the fair Lillian has already been assured that she did a large business at \$2 a head, better than she deserved, although the mounting of the two operas presented by her, La Cigale and The Mountebanks, was excellent. Then, that M. B. Leavitt has given up his theatre, the Bush Theatre. Well, if Mr. Leavitt has given up the house, he is still paying rent for it, and from one who ought to know, it is rumored that he will reopen it in August. Mr. Leavitt made a good deal of money in the Bush Street Theatre, and would be doing so to-day if he had kept up the standard of attractions. He knows best why he does not procure the attractions, so I will not argue that cause here. Mr. Leavitt did a splendid business at the Baldwin Theatre this season. He drew large houses and secured the kindest criticisms both of himself and co. When he was here last season with The Nominee he played to poor business for the reason that the play was not a good one and his support very poor. Augustin Daly played a splendid engagement last July when he opened Stockwell's Theatre. Every play except The Plotters drew well, and then at advanced prices of admission, Mr. Daly had no cause to complain of his last season here except for his first week, and that was caused by playing the sombre Scarlet Letter for a week when other more interesting plays would have drawn better. Julia Marlowe opened to a good business. She was a stranger to us, and to repeat the oft-repeated remark, that San Francisco audiences judge for themselves, our people were slow to extol her until they had seen her. Her every succeeding performance showed a gain in receipts and on the last nights of her season every seat had been sold before the curtain rose. Is not that the best proof that she drew well here and that her next engagement in this city, whenever that may be, is already an assured success. We are also accused of not liking melodrama. That depends upon the kind. Most of the trash which has been ground out lately and put upon the stage is not worth the likes of anyone. If we don't like melodrama how does it come that The Ensign played to the capacity of the California Theatre for two weeks and could have played for a large period to the same business. Salvini, in legitimate melodrama, played to a very big three weeks' business at the same theatre. We are also accused of lacking a sense of humor. Possibly so, if The Nabobs is humorous. Farce-comedy, to its discredit, has made more money in San Francisco than in any other city of twice its size and age in the country. When Marie Wainwright produced Twelfth Night at the California Theatre two years ago, she packed the house for the two weeks of its run. We acknowledge that we like the legitimate. We have not forgotten Shakespeare. Bulwer Lytton, Richard Brinsley Sheridan, Colman and other standard authors whose works are immortal. As for music, our people dearly love it. If they did not, the Tivoli Opera House could not have existed for over twelve years, while its proprietors made a fortune, and the house is as popular and productive to-day as it was when first started. The people of San Francisco, the legitimate managers and the people are all right. They know what they want, and don't propose to be dictated to. It is very dull here now in business and financial circles, but the funny thing about Frisco is that no matter how dull it may be, if the right kind of amusement is given, they will find enough money to patronize it and fill the theatres night after night.

Clarence E. Holt and T. D. Frawley, late of the Nat Goodwin, are in town preparatory to opening at Stockwell's Theatre on July 29, for a season of six weeks. Both Messrs. Holt and Frawley are excellent actors in their respective lines, and our public will be glad to welcome them by patronizing the theatre to its fullest capacity. It is not yet known what will be the opening play, but Roger La Hogue has been spoken of as the attraction. Stockwell is now arranging for the engagement of a good leading woman, a soprano, and one or two other actresses as support to Messrs. Holt and Frawley, and with one or two other capable men for the season of Messrs. Holt and Frawley will be one of the events of the year.

HARRY J. LASK.

JULY 4.

Mark Murphy and co. opened a week's engagement at the California Theatre last evening in the musical farce, O'Dowd's Neighbors. The house was packed, one reason being a large theatre party consisting of the League of American Cycles, L. A. W., as guests of the Bay City Wheelmen, a local club. As principal support, Mark Murphy has Sam J. Ryan and Clara Thropp, both very clever troupers. With the termination of this engagement City Hospital attendants will be closed for a period of three weeks, to be reopened in fifth regular season on Monday evening, 31, by Robert Mantell and co. in The Face in the Moonlight.

Stockwell's Theatre with Maine and Georgia has done a very fine business and will continue the same play all this week. The scenery is magnificent, in fact it would be hard to find a theatre in the country that produces plays better, even as well as this house. Manager Stockwell spares no expense on his stage, and should receive every inducement in the way of patronage for his laudable endeavor to make his presentations such artistic excellences of the scene painter's art, mechanism, and general stage effects. It cannot be said that Maine and Georgia is much of a play; its original, The Man from Madon, was a fair good dramatic effect, but why Edward P. Taylor should have stepped in and attempted to revise a play by adding one or two scenes and spoiling the dialogue of an already good play, is not apparent. The lines are threadbare in the present version, even to being silly, and the situations ludicrous and inconsistent. The end of the third act, in which a Union officer, in the uniform of a Rebel soldier, being discovered in a Confederate general's mansion, and on being interrogated as to who he is, after having proclaimed himself as another person who in the meanwhile has suddenly appeared, smacks considerably of a similar scene in another play, in which the situation is more dramatic, and the climax is worked up to a much higher pitch. Should Maine and Georgia ever be presented in New York city, Edward P. Taylor's lame as a dramatist will not take much of a run. Next Monday evening Clarence E. Holt and Ted D. Frawley, two excellent actors, appear under a six weeks' engagement opening in the comedy of Our Bachelors. Stockwell is trying to obtain some good support for Holt and Frawley, and if he succeeds the engagement will be a fortunate one.

All Baba Up to the Mountains at the Tivoli Opera House has tested the capacity of the house every night since it was presented. Just at this season, when people want merriment, it is just the kind of a play to draw, and as produced at the Tivoli is worth every cent of the price of admission charged. Another sparkling opera, Indiana, is in active preparation, and will be presented after Au Baba has had its run, which may take two or three weeks yet.

Last Monday evening the Baldwin Theatre reopened its eleventh regular season under Al Hartman's management with the New York Lyceum Theatre co. in the comedy of Americans Abroad, the principal characters being portrayed by George Carvan, Herbert Kelcey, W. J. Le Moine, Fritz Williams, and Effie Shannon. The engagement is for three weeks, and during that time Old Heads and Young Hearts, The Wife, The Grey Mare, and The Charity Ball will also be given.

Thatcher, Rich and Harris' Operatic Extravaganza co. played to three nights' large business the beginning of last week in Oakland, and also to a very large business at San Jose on Thursday and Friday evenings. On Saturday evening they packed the theatre in Stockton, and last night opened to a big house in Sacramento, where they also appear to-night. At the close of the performance they board the Oregon express train direct for Portland, Ore., where they play Thursday night and the rest of the week.

All of the theatres at present open here gave extra matinees this afternoon, the 15th anniversary of Independence Day. There is no doubt but that the managers will do a thriving business, as there is very little other entertainment (except the bicycle races and baseball games) to amuse those remaining in town, and the crowd which is always attracted to a large city during holiday times.

The news of the death of George Drew Barrymore, which came to us on Sunday, startled not only his professional friends, but many friends in private life. Mrs. Barrymore died in Santa Barbara, whether she had gone about three weeks ago,

in the hope of recuperating her health. She suffered from pulmonary troubles, and at this writing it is believed that she died of a severe hemorrhage, which came upon her very suddenly. The only relatives with her at the time of her demise was her daughter Ethel, aged about fifteen years, the other children, Lionel and Jack, being with their father in New York. Mrs. Barrymore's last appearance in this city was on Monday evening, Jan. 2, 1904, at the Baldwin Theatre, with Charles Frohman's Comedians in the comedy Settled Out of Court. She had previously opened the season which began on the Saturday night preceding, but the malady which at last proved fatal, was then upon her, and it was with difficulty that she played the performance through. She was obliged immediately thereafter to sever her connection with the co., and on Thursday, Jan. 5 of this year, she set sail for New York, by steamer via Panama, hoping that a much needed rest and the bracing air of the ocean would at least temporarily restore her to health if not permanently cure her. The trip did her some good, but the inroads the disease had made, were too deep to be cured, and some three weeks ago she arrived in California with her friend, Mrs. Paul Arthur (Katherine Gray), buoyed up in the hope that the air of Santa Barbara would restore her to health and lengthen her days on earth.

HARRY J. LASK.

CORRESPONDENCE.

CALIFORNIA.

OAKLAND.—THE MACDONOUGH THEATRE (Charles Cooke, manager). Rice and Thatcher's co. in the new comic opera, Africa, to most excellent business June 25-28, playing the opening night to S. R. O. This is a clever work which will improve with age, and the artists are all conscientious workers, everyone deserving of praise. The piece is under the management of W. H. A. Cronkhite and directed by Randolph Cruger, the composer. Success has attended them since the opening night. Bobby Taylor in Sport McAllister 3, 4, with matinee 4.—OAKLAND THEATRE (Albert Hosmer, manager). James H. Ward and excellent stock co. open for two weeks, playing After Dark, Through by Daylight and Ranch 10, have gone to considerable expense in refitting the old theatre, and will put on standard plays with first-class people at popular prices. They have good backing and say they are here to stay.—THE PEOPLE'S (Edward England, manager). After being closed and undergoing refitting and furnishing for three weeks, the People's opens 3, with new stock co. in Infatuation, at popular prices.—FRET: George Mother-sole, late manager of the Macdonough, has brought suit against John Seaton, Charles E. Cooke and Macdonough for possession of the theatre and \$2500 damages, claiming he has been defrauded and damaged by reason of the change in management. The season's opening at the Macdonough bespeaks good business for the new management, who are endeavoring to please.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager). George Thatcher and his Operatic Extravaganza co. under the management of W. H. A. Cronkhite presented Africa to crowded houses June 25, 30. Mark Murphy in O'Dowd's Neighbors 23; New York Lyceum co. Aug. 2.

CONNECTICUT.

HARTFORD.—GOSPI: Proprietor Roberts, of Proctor's in this city, and the building inspector are having a controversy as to the fire escapes being unsafe on his building. The matter has been left to a third party for final arbitration.—By invitation your correspondent visited and inspected the City Hospital at West Haven 3. Fred Stinson, of Julia Marlowe's co., is among the latest arrivals. Arthur West, the English song writer, is also at this institution, and entertains the Keeleyites with his original songs that he is composing all the while. He has a new one on the Keeley cure that will make a hit. It is now in the publisher's hands.

BALTIMORE.—GOSPI: The name of the Bunzel Theatre has been changed by Manager W. L. Rowland, and is to be known as the Park City Theatre in future. The general opinion here is that the name is a good one.—Mrs. E. A. Clark, who fell down stairs during the performance of The Grand Duchess May has just been able to join her husband in St. Paul, having been confined to her bed with a broken knee-cap since then. Before leaving (she is still obliged to use crutches) she presented City Hospital attendants with a letter of appreciation for their attention to her on the night of accident.—John Mickey, boss canvas man and acrobat with the Rockwell tent show at Seaside Park, fell and fractured his knee-cap in three places while practicing. The ambulance was called and Mickey conveyed to the depot whence he was taken to New Haven. The New Haven authorities objected to receiving him since he had not lived there in some years, but it was at a woman's request he was sent there instead of the general hospital here.

GEORGIA.

ATLANTA.—DEWEY'S OPERA HOUSE: Eusandj June 24, matinee, to a large and appreciative audience.—EDGEWOOD AVENUE THEATRE (R. Kleibacker, manager). McCaul Opera co. 25-28 in their seventh week; good business. Next week Xanor will be presented.—ITEMS: Nada Reval, the electric dancer, joined the McCaul co. for a two weeks' engagement 23. The electrical effects used are calculated to startle the natives.—Jack Voss, until recently stage manager of the McCaul co., has been released by the management. He will leave for Chicago in a few days. R. Chamberlain joined the McCaul co. 23, taking baritone roles.

ILLINOIS.

CHICAGO.—GOSPI: The Columbia Theatre co. closed their season June 27 at the West End park on account of poor business. Manager William Echols attempted to leave the city without paying his hotel bill. Landlord Noonan had him arrested and placed in jail. The matter was finally settled.

HYDE PARK.—COTTAGE GROVE AMPHITHEATRE (Charles Gaylor, manager). The Siege of Sebastopol opened to a large audience. Performances will be given Tuesday, Thursday, Saturday and Sunday.—J. A. BELL'S THEATRE (Thompson and Sweet, managers). After a run of a week the managers have decided to withdraw Caleb Reister and substitute a vaudeville performance beginning 2.—VAUDEVILLE THEATRE (Harry Clark, manager). The American Comic Opera co. failed to put in an appearance 2, having stranded in Benton Harbor, Mich. A vaudeville co. headed by Louis Brube, Jr., takes its place. The same old story at Buffalo Bill's Show; crowded houses at every performance.

ELGIN.—DE BOIS OPERA HOUSE (F. W. Jencks, manager). The Players, one of the best popular priced co. ever here, week ending 3 to good business. Katie Putnam in Love Finds a Way 2, matinee and evening, to large receipts.

IOWA.

SIOUX CITY.—PEABODY GRAND (E. L. Webster, manager). The Andrews Opera co. in grand and comic opera did a fair business week ending 1. This closes the regular season and with few exceptions the house will remain closed until September. Manager Webster will leave for New York in a few days to complete booking attractions for next season. The past season has been a successful one, very few of the attractions losing money. A great deal of credit is due Manager Webster for the excellent attractions he presented during the past season. Some of the best co. traveling appeared at this house, among them being Primrose and West's, Frank Daniels, Salvini, Jane, Sol Smith Russell, Clara Morris, Thomas H. Keene, Charley Hall, Julia Marlowe, Erastus and Harry, Pauline Hall, Hanlon, Herrmann, Modjeska, Joseph Jefferson, and MacLean-Priscott.

COUNCIL BLUFFS.—DONAHY THEATRE (John Donahy, manager). House closed for the summer. Manager Donahy is booking many first-class attractions for next season, which will open about Sept. 2.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND: The house is undergoing many much needed repairs. New dressing rooms have been put in, new furniture added to the property room, and a new curtain will be hung during the Summer. Elliott Alton, the local manager, is a hustler, and has made many improvements in the past year. The opera house license has been reduced from \$500 to \$250 a year.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager). The season closed June 3, with Sargent, the magician. It will open Aug. 23 with The Dazzler.—THE KOWHONGA (H. C. Bean, manager). Helen Russell's English Sports 4-6.

MASSACHUSETTS.

LOWELL.—LARK VIEW THEATRE (Daniel I. Manning, manager). The new theatre opened 1 with a vaudeville co. to large houses. The house will be open during the Summer, afternoon and evening performances, at popular prices.

NORTH ADAMS.—GOSPI: A. M. Nichols, advance agent for the Henry Theatre co., is home for the Summer.—The Wilson Opera House will open Sept. 18 with Thomas E. Shea for a week. This house has a number of good attractions booked, and will be under the same management as last season.—F. E. Selby, a well known newspaper man, will leave this week to join a co. in New York.

MICHIGAN.

MANISTE.—OPERA HOUSE (H. Petersen, manager). St. Plunkard and his farmer band packed the house June 28.

PORT HURON.—GOSPI: Lewis T. Bennett, correspondent for THE MIRROR for the past five or six years has assumed the management of the City Opera House. He will book the better class of attractions and improve the standard of the Opera House. The house will remain closed until September while necessary repairs, etc., are being made both before and behind the stage.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager). Chip of the Old Block played against Foranpang's Circus June 29 and in consequence drew a small house. Co. good. The house is now closed for the Summer.

GRAND RAPIDS.—GOSPI: Manager W. H. Powers spent last week in Chicago doing the Fair and arranging for the next season at Powers.

MISSOURI.

ST. JOSEPH.—STRECKHEIM'S GARDEN (Hart Martin, mgr.). The Boston Opera co. did a fair business first week of their Summer engagement, rendering said Pasha very acceptably.—MEXICAN: Prescotts and decorators are nearing completion of their work on the Crawford Opera House and before opening in September it will be complete in every detail.—TOOLEY'S ORPHEUS HOUSE: Under contract to be opened Sept. 23 by Daney in Aionis. Work will be continued day and night without intermission to ensure its completion. R. S. Douglas, formerly manager of Tooley's but recently on the road with several companies, is here for a month's visit with his family. He goes to Memphis, Sept. 2, in charge of theatres there and also in Nashville.

NEW YORK.

ROCHESTER.—LACON THEATRE (A. E. Wolff, manager). The Baker Opera co. entered upon a prolonged Summer engagement 3, and they have appeared before large audiences the entire week, presenting The Black Hussar, The Beggar Student and said Pasha. Irene Murphy has made a decided hit.

SARASOTA.—MEMORIAL OPERA HOUSE (W. H. Goss, manager). Kemper's Stock co. week ending 1; fair business.

POUGHKEEPSIE.—GOSPI: Manager E. B. Sweet, of Collingwood Opera House, is spending his vacation at Coney Island.—Major Charles Sherman is home for the Summer.

SARATOGA SPRINGS.—HOTEL TOWN SUMMER GARDEN (D. E. Kirkpatrick, manager). These artists have been engaged for the Summer season: Maggie Morris, soprano-balladist; Maria Porter, serio-comic vocalist; Frederick D. Sheppard, violinist, and Arthur Hegel, pianist.—ITEMS: The Entracht Singing Society, of Albany, celebrated their silver anniversary week of June 25. The society entertained at least twenty-six societies from other cities. They enjoyed an excursion here 25 to the number of 1,000 (including guests). The societies gave a vocal and instrumental concert in Congress Spring Park afternoon of 25. The instrumental music was by the Albany City Band.—Concerts will be given daily at the Windsor Hotel. The orchestra is composed of the following artists: Herr Theodor Saul, pianist, Conrad Becker, of Saratoga, violinist; W. Dettel, of the Mendelssohn Quintette Club, viola and flageolet; Thomas F. Ryder, of the Boston Conservatory of Music, violoncello.—Herr John Lund, of Buffalo, N. Y., with excellent orchestra (including many artists from the celebrated Danrosch orchestra) will give daily, morning and evening, concerts at the Grand Union Hotel. This Summer his opening concert was given on the morning of the Fourth before a large number of guests. Herr Lund last season made many friends, who are glad to welcome him back again.—Herr Felix Reund, well known in New York and Newport for his success in arranging musicales, lawn parties, theatricals, is now a guest at the Grand Union. Being himself a musician and singer of ability, he will have a general oversight over the amusements and entertainments at this hotel this season.

NEW JERSEY.

HOBOKEN.—Both houses are still closed here.—The house lately managed by Siegfried Cronheim has passed into the hands of Manager Martell, of the firm of Whallen and Martell, who will open the theatre about the middle of August.—Manager Cronheim has opened a theatre in Brooklyn. It will be conducted after the style of Koster and Bial's, and is called the Riverview.—Professor William A. Sander, late of Cronheim's, is conducting the music at Winlike and Bial's pavilion at the Eldorado.—It is reported that Manager Ross, of Ross' Theatre here, was negotiating for the Jersey City Opera House for next season, but no arrangements have yet been completed. The rent asked is something exorbitant.

ORANGE.—GOSPI: At an annual meeting of the Orange Music Hall Association, the officers were elected: President, Everett Frazer; Vice-President, William Reed Hoad; Secretary, William Burton. George F. Kingsley, Treasurer, E. Eugene Burton, John Malone, Eleanor Merren (Mrs. Archibald Cowper) and Mr. Cowper visited here during the past week.—George C. Olmstead, a resident of this city, has accepted an engagement with the Frederick Paulding-Maida Craigen co. for next season.

NEW HAMPSHIRE.

DOVER.—BURNETT PARK THEATRE (Frank W. Kason, manager). Jeannie Bishop, better known as the Black Jenny Lind, gave two of her delightful concerts 2 to fair business. The Summer stock co. has been formed, and includes R. J. Sullivan, manager; John Wilkes, Frank De Vernon, Richard Lyle, John Phillips, Francis Kingman, William Courtney, Frank Welch, Mr. and Mrs. John Owen, and Susie Howard. The co. appeared in The Gambler's Wife, Nell the Wait, and Nabel Heath to large business week of 3-5.

NORTH DAKOTA.

FARGO.—GOSPI: Sells Brothers' Circus has come and gone. The wind blew a gale all day and they were unable to keep the tents up, so they quietly folded like the Arab and left our city, this time loser.—Ed. Keeley, of Seattle, editor and publisher of the Dramatic Star, and an old-time Fargite, called on your correspondent on his way to the World's Fair.—Charles Gottschalk, manager of the old Opera House which was destroyed by the great fire of June 7, will open a new opera house on July 3. Paige's Players will dedicate it with Master and Nan. The co. carries twenty people and has their own band and orchestra. At first intended having a large tent for his temporary structure, but since the circus he has decided to erect a large frame building which he could use this Winter in case the plans for the new

Dr. Lusk's Great Remedy for Freckles, Moth

LADIES Positive cure for Freckles, Moth, Redness, Rough, Yellow or "Muddy" Skins, Red Nose, Red Breath, etc. Even the coarsest complexion gradually changed into a SKIN OF PEAKY WHITENESS, tinged with the roseate hue of health. Skin imperfections are permanently removed and a deliciously clear complexion and PLUMP, ROUGHENED FOLK is assured.

MEN troubled with a too florid color, caused by excesses of drinking or otherwise, are assured a beautiful, healthy color. Greatest beautifier known. Harmonious. Two weeks' sample treatment mailed postpaid, free from observation, for 6 cents, or six weeks' treatment sufficient for most cases for \$1.00. Remit by Postal Note, and address, Dr. Lusk, 100 Broadway, New York.

Opera House are not complete. The stage will be 25x40, the floor will be sloped toward the stage, thus making the lines of sight equally good everywhere, provided the women do not wear double-decked hats. The house will be lighted with arc and incandescent lights. It is placed on between 700 and 800 people. Prices have been reduced to 10-20 cents for this month, and at these figures there is no reason why the house should not be filled nightly.

GRAND FORKS—METROPOLITAN THEATRE (J. L. Vitt, manager). Beatrice Thorne, assisted by the Grand Forks Dramatic Club, in The Danites June 25-28 to fair houses. Proceeds went to Fargo fire sufferers. The First Jubilee Singers 27 to a small but well-pleased audience. Ringling Brothers' Circus 25, well-filled tent; performance first-class.—ITEMS: Carrie Clemmer, the sprightly and talented young soprano of this city, assisted the Pierce-Thorne comb in an entertainment at Detroit, Minn.—To Grand Forks Lodge, No. 25, B. P. O. Elias belongs the distinction of winning the \$500 prize memorial tablet given by the publishers of the Elias' Annual Register to the lodge subscribing the largest pro rata amount for that publication. The "boys" are highly elated.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers). The Wascot closed a good week 1. The Arlington Sisters introduce a new specialty each week and are making many friends by their clever dancing.

CANTON.—GRAND OPERA HOUSE (L. B. Cool, manager). Power of Money co. closed three nights' engagement 1 to very poor business. The Casino Opera co. began a week's engagement 1 to fair business.

CHILLICOTHE.—GOSPI: The management of the Masonic Opera House during the coming season will be in the hands of Edward S. Robinson and William H. Cutter. They are both popular young men. They will book a better class of attractions than has been seen here recently.

DAYTON.—MEMORIAL HALL, SOLDIERS' HOME (William Harris, manager). The Fourth was a big day here. The stock co. presented Our Boys at the matinee, and Kip Van Winkle at night. The audience tested the capacity of this beautiful theatre at both performances. With disparagement to none, mention should be made of the trip of John F. Ward. It was a splendid piece of acting in Clio. The Park is being redecorated.—The electric light at Memorial Hall adds greatly in the elaborate mountings.

PENNSYLVANIA.

LANCASTER.—CONESTOGA PARK THEATRE: Sousa's Band gave two concerts June 25-26 to crowded houses. For week ending 3, Montague and West, musical artists; O'Brien and Carroll, Irish comedians; and Effie Husted, in songs and dances, are the attractions. Montague and West will go out with the Tuxedo co. this season. Joseph Rover (West) and his wife, Louise Montague, are the guests of the former's father, Joseph R. Rover, of this city.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager). The projected alterations which have been so long discussed are now an actual fact, and in looking at the house to-day I think that Major Bull will give Newporters and all traveling combs, a surprise when the doors open. An extra gallery will increase the seating capacity 200. New chairs will be placed on the lower floor. The roof has been raised which will afford ample ventilation, and the entire auditorium will be finished in a white and gold effect. New, well designed boxes are replacing the old ones and the scenery will be entirely done over and several new sets added, with a possibility of a new drop curtain and other minor improvements. The house, when finished will seat 2,000 people so with the old reputation of one of the best stands in this section, it is plain to be seen the many advantages offered with the increased facilities, that it looks as though the ghost of a new house which starts up regularly would be laid away for many years. The Baker Opera co. will probably open the season for a week in August.—Casino (Joseph Barrett, manager). John C. Mul-laly and his excellent orchestra arrived 4. They will have all the outside patronage of the 400 for I hear of no other orchestra coming.—ITEM: Marshall Wilder made the hit of the banquet at the annual pow-wow of the Quaint Club 2.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE (George Robinson, manager). The Lizzie Annandale Opera and Concert co. opened June 26 for a week's engagement, playing one act of Martha, Faust, Maritana, etc., interspersed with selections by Mexican orchestra, under the leadership of Prof. Alberto M. Alvarado. Miss Annandale was warmly received on the opening night, and has been favored with select audiences and well-filled houses.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager). O'Dowd's Neighbors June 26, 27; fair houses. Mamie Taylor went well served recalls for her singing.—ARROW: Coos and Whitby's Circus 25, 26; large audiences.—ITEMS: Professor Hammer and his dog gave a successful balloon ascension and parachute drop at Saltair Beach 2.—The Tabernacle Choir having decided to visit the World's Fair and compete for the musical prizes are now hard at work on the pieces to be given. It is their design to give a series of concerts en route to assist in defraying expenses. There is a rumor about that they may be induced to visit New York. There will be 75 in all.

VERMONT.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager). McGibney Family 1; small house.

WASHINGTON.

TACOMA.—OLYMPIC THEATRE (R. E. French, manager). Barker's Daughter June 23-25; fair business.—ITEM: J. F. Cordray has leased the Olympic Theatre, and will soon take the management of it. He will run it in connection with his Seattle and Portland houses.

WISCONSIN.

LA CROIX.—THEATRE (I. Strasilipka, manager). Bachman's Comedy co. at popular prices week ending 2 to small business.

CANADA.

TORONTO.—HARLAN'S POINT (J. C. Connot, manager). The O'Brien Sisters, assisted by the band of the Forty-eighth Highlanders, are drawing crowds to the Park every afternoon and evening. Owing to the success that L. P. Hopper's Dog Circus has met with the attraction has been detained for another week. Pawnee Bull's Wild W. Show 8.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager). Tyrone Power co. closed 2 with Betty and the Texan as the bill. Business was very poor except on Dominion Day, when it was good. Set-

A Play of Intense Human Interest that Appeals to all Classes.

THE STORY OF A KISS

Adapted from the French by RALPH WINTERS, and interestingly told by THE DISTINGUISHED ITALIAN ARTISTE,

MAE MERLI

And Capable Supporting Cast.

We have all, rich and poor, during our lives been confronted with a kiss which has its story; be it a tale of love or an ecstatic dream of bliss. Season 1893-94 entirely booked in leading theatres exclusively under the personal direction of

son's Crust of Society opened for a week: large house. Co. and play made an excellent impression. —MECHANICS' INSTITUTE (T. B. Hamilton, manager): Josie Mills co.'s season abruptly terminated on 30 for lack of patronage.

OTTAWA.—THEATRE PARK (Pete Gorman, manager): Fully 5,000 people attended Saturday night, July 1, Dominion Day, to witness an extensive variety programme, including the Gorman Brothers, who are Ottawa boys. Their dancing made a hit. Emily Peters (soprano) made her first bow to an Ottawa audience, and received well-deserved applause. Murray and Saville, musical comedians, kept the audience smiling. J. J. Zamora gave a rare performance. The Gormans appear again this week.

HALIFAX, N. S.—ACADEMY OF MUSIC (H. B. Clarke, manager): W. S. Harkins' co. gave Master and Man, Booties' Baby, and Wife for Wife week of June 26 to large business, and commence second week 1, in The Burglar. Mr. Harkins is a great favorite in this city, and on the opening night his reception was a popular demonstration. There was great disappointment the couple of nights he happened to be out of the cast. W. A. Whitecar has made a distinct hit in every part he has played. Charles Handyside has also established himself a favorite. Little Katie Hughes, the child actress, is a wonderful performer, and the women and children are delighted with her. —THEATRE: Among the advertising schemes introduced by Ted Hodgson was the placing in stores of cards bearing the label: "W. S. Harkins' co. buy their hats here." "W. S. Harkins' co. buy their dry goods here," etc. I happened to visit a hat store the other day in which one of these cards was displayed, and the clerk called my attention thereto, and said that a couple of the co. had purchased hats there, and were so pleased with them that they had this card printed expressly for their store. C. D. McCull, of Macan co., is with Harkins' co. and has made many friends here. Stetson's Crust of Society is.

MONTREAL.—THEATRE SPARROW and Jacobs, managers: Tyrone Power and his co. opened for a summer season to a good house. A number of the Montreal Volunteers and some of a visiting corps attended in uniform. The piece was The Texan, written by Mr. Power. In the earlier scenes it is inclined to drag a little, but from the close of the second act out the story becomes very interesting. The co. deserves great praise. Tyrone Power gave a strong performance of the title role. Edith Crane, as the erring wife, was especially good, her death scene being very fine. Misses Hilver and Sykes made the most of their parts, and Miss Carru was clever as the old nurse. Verner Clarges, and Ed. Emery deserve special mention. The Two Roses and Betsey are underlined for next week. —THEATRE ROYAL (Sparrow and Jacobs, managers): Helen Courtland Burlesque co. opened the second week of their engagement in the evening of The Bon-dollars. Benefito-Lew Rohdt, when a special bill will be given. —SOMMER'S PARK: An enjoyable performance is being given. Elaine Gyve made a big hit, her songs receiving double and triple-encores nightly.

FOREIGN PLAYS AND PLAYERS.

LONDON, June 27, 1893. The Artists' Benevolent Fund held its eighty-fourth annual festival on Wednesday last at the Holborn Restaurant, with Henry Irving as chairman. The affair was most convivial, the company present most choice, numbering 150, and including many of the best known artistic, literary and professional names. Mr. Irving made one of his happy speeches, and then followed a succession of toasts, foremost among them being, of course, the one proposed by Lord Ribblesdale to the health of the chairman, and graciously acknowledged by the latter. Naturally before opening the festival, the royal toasts were proposed by Mr. Irving, and as a wind-up to a most pleasant evening, the subscriptions were announced, amounting to £800, inclusive of £105 sent in by Her Majesty the Queen. Since the founding of the fund, more than £50,000 have been distributed for benevolent purposes for widows and orphans of artists.

Speaking of Mr. Irving, I may say, quite as a matter of course, to the Lyceum Theatre. The series of revivals between the Becket nights still continue to draw crowded houses, no matter what the programme may be. Mr. Irving and Miss Terry are such favorites here, their admirers being counted by legion, that the public always find new beauties in their impersonations. This week is devoted to The Merchant of Venice, King Charles I., and Becket, and next week we are to have Much Ado About Nothing, the week after, King Henry VIII., and the benefit of Miss Terry, for which occasion the fair artist has selected Olivia. The closing of the season is to be on July 22 with Becket. On Sunday, July 3, a banquet will be tendered to Mr. Irving by the leading actors of London as a God-speed prior to his American tour.

The Comedie Francaise continues to present a change of programme nightly. This week we are having Ruy Blas and Cleopatra, both for Mounet Sully, then Denise, Le tendre de M. Poirier, and Les Effrontés once more. I saw the company in Henri III. et sa Cour, and wish I had made another selection. This play of the elder Dumas is *verve* in style, not that I mean to speak in a disparaging tone about the romantic school, for no one admires its great master, Victor Hugo, more than does your humble servant, but I never could warm up to the historical plays of Dumas. His novels have unbounded vitality and are unmistakably interesting, but the dramas are wordy and to my idea stiff and quite out of date. Of course they contain some effective scenes, and that is also the case with the one in question, which has for its leading motive the jealousy of the Duc de Guise and the love intrigue between his wife and one of the young noblemen of Henri III.'s court, ending with the revenge of the husband and death of the lover. The last act, though decidedly lurid, is very strong. Lefebvre as the Duc de Guise met with much favor from the public, though to my mind the impersonation of Worms as the weak, hypocritical, and bigoted young monarch, was the more finished of the two. Lambert *ad libitum* gave a passionate rendering of the love-stricken Saint Megrin, while Mme. Brandes as the Duchess acted in a most painstaking manner. The performances of the Comedie Francaise attract good-sized audiences, and draw forth most eulogistic and lengthy articles from the press, and Messrs. Abbey and Gran, as well as Sir Augustus Harris, have certainly reason to be satisfied when the warm weather that has prevailed, and the general excitement that pervades the upper ten, due to the approaching festivities for the royal wedding, are taken into consideration. The season of '93 will certainly remain as a memorable one, as having witnessed the performances of the world's first company of players.

Charles Wyndham and his company are now being seen at the Criterion in a revival of David Garrick.

To-night is definitely fixed for the opening of Italy's Theatre, and everybody is looking forward with great curiosity to the event. Messrs. South announce a special matinee for Thursday afternoon at the Vandervilla of Fire-works, a new farcical comedy by Messrs. F. C. Phillips and Percy Fendall.

The first night of Henry Pettitt's new drama for the Adelphi is next Saturday.

FOREIGN NOTES.

S. S. Haldwin, "the white mahatma," who, by the way, is an American, is creating excitement by the

performance of himself and his wife and a clever company in Scotland. He is on his third or fourth tour around the world, having travelled 50,000 miles in two years, and will soon appear in this country. He is said to have appeared before every potentate of the earth. He describes himself as an "ideological psychometrist," and his wife as a "rosicrucian seismist." Mr. Haldwin claims to have spent several years in India and Tibet, and to have become a past master in the mysteries of the maktamas. Mrs. Haldwin's seismant feats are different from the usual mind-reading performances. A person in her audience may think of any question he or she would like to ask upon any subject, and it is claimed—and the claim seems to be fully authorized by accounts of her doings given by the press—that she can not only tell the question thought of, but also answer it, whether it relates to absent friends or of lost or stolen goods, or any subject.

Francis Mons says that the royalties of the French dramatic writers this season fall 200,000 francs below the usual amount. Yet they will amount to about 4,000,000 francs.

For the first time since 1880, the Theatre Francaise has closed its doors for repairs and adornment.

When Lottie Collins came to this country she was under contract to the Royal London, to which she had assisted in drawing big business. The manager of that house has just collected £300 damages of Lottie for breach of contract.

AVAILUABLE WORLD'S FAIR BOOK.

The Passenger Department of the Baltimore and Ohio Railroad Company has prepared for general distribution a handsome pamphlet descriptive of the scenic and other attractive features of that road from New York to Chicago. This book should prove invaluable to those visiting the World's Fair. In its artistic cover, illustrations and reading matter, it is fully up to the high standard which has been fixed by the B. & O. for publications of this character. The scenery enroute, which has gained for the B. & O. the richly deserved sobriquet of "Picture-que," the public buildings at Washington, old Harper's Ferry, Luray Caverns, and other attractive points are faithfully portrayed. The value of the publication is increased by descriptions and illustrations of the principal buildings at the World's Fair. This book can be procured free of charge upon personal application to ticket agents, B. & O. R. R. Co., or you can have it mailed to you by sending name and address with five cents in stamps to Chas. O. Scull, General Passenger Agent, Baltimore, Md. World's Fair tourists should bear in mind that the B. & O. are selling tickets at very low rates good going via Washington and returning via Niagara Falls.

DATES AHEAD.

Managers and Agents of travelling companies and correspondents are notified that this department closes on Friday. Voluntary publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DEPARTING COMPANIES.

ADA GRAY: Halifax, N. S., July 10-11. AMERICA (Abbey, Schofield and Gran, mgrs.): Chicago, Ill., April 22—definite. ALI RABA (David Henderson, mgr.): Chicago, Ill., May 29—definite. AFRICA (Rich, Harris and Thatcher, mgrs.): Seattle, Wash., July 10-12, Tacoma 13-14. BOBBY GAYLOR (W. A. Brady, mgr.): Aspen, Col., July 11. Glenwood Springs 12, Leadville 13. Diablo 14, Colorado Springs 15, Denver 17-22. BLUE RIDGE: Montague, Mich., July 21, Pentwater 22, Manistee 24, Frankfort 25. CALIFORNIA COMEDY: Burlington, Ia., July 10-15. COLUMBIAN COMEDY: Burlington, Mo., July 10-15. CHARLES SHAW COMEDY: Washington, D. C., June 5—definite. COLLINS KEMPER STOCK: Binghamton, N. Y., July 1—definite. DEXTER THOMPSON: Chicago, Ill., July 3—definite. DEAN and KETCHUM: Oconto, Wis., July 10-15. E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., June 5—definite. FRANK TUCKER: Saginaw, Mich., July 10-15. FROST and FANSHAW: Jordan, Mich., July 10-15. CHEBOYGAN 17-22. HARRY LINDLEY: Sudbury, Can., July 10-15. JACOB LITT'S STOCK: St. Paul, Minn., May 22—definite. JACOB LITT'S PLAYERS: Minneapolis, Minn., May 22—definite. LITTLE BLOSSOM: Saginaw, Ia., July 10-15. LYCEUM THEATRE (Daniel Frohman, mgr.): San Francisco, Cal., July 10-15. MALDEN'S BASH COMEDY: Groveton, N. H., July 11. Berlin Falls 12, Gorham 13. POWER OF MUSIC: Cheboygan, Mich., July 21, St. Ignace 22, Sault Ste. Marie 23, 24. PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—definite. SOL SMITH RUSSELL: Chicago, Ill., May 1—definite. THE SCOUT (Dr. Carver): New York city July 1—definite. THE SHELLEY LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 22—definite. TYRONE POWER (Irving Williams, mgr.): Montreal, P. Q., July 1—definite. TRIP TO CHINATOWN (Hovt and Thomas, mgrs.): New York city—definite.

OPENING COMPANIES.

ALCAZAR OPERA: Peoria, Ill., July 10-15. BOSTON OPERA: St. Joseph, Mo., June 13—definite. DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city—definite. DUFF OPERA: Louisville, Ky., June 13—definite. GALEY OPERA: Atlantic City, N. J., June 26—definite. HENRICH'S GRAND OPERA: Philadelphia, Pa., June 10—definite. JEANIE WINSTON OPERA: Washington, D. C., July 1—definite. LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 22—definite. MCCAUL OPERA: Atlanta, Ga., June 1—definite. MARIE GREENWOOD OPERA: Memphis, Tenn., July 1—definite. MURRAY DAVID OPERA: Buffalo, N. Y., June 26—definite. NEW YORK IDEAL OPERA: Columbus, O., June 5—definite. PARK OPERA: Milwaukee, Wis., June 19—definite. PAULINE HALL OPERA (George B. McLellan, mgr.): Boston, Mass., June 26—definite. QUEEN'S OPERA: Montreal, P. Q., June 5—definite. REED OPERA: St. Louis, Mo., June 19—definite. SCHUBERT SYMPHONY CLUB: Graceville, Minn., July 11. MORTIS 12. BENSON 13. WEINER 14. VERANITE 15. REDWOOD FALLS 17. NEW ORLEANS 18. MANHATTAN 19. BENCH N. Y., July 1—definite. SPENCER OPERA: St. Louis, Mo., June 10—definite. WILBUR OPERA: St. Paul, Minn., June 8—definite.

THEATRE AND ENTERTAINMENT.

A. B. FRENCH: Wheeling, W. Va., July 10-15. CHARLES B. BLAKE (Sam T. Jack, mgr.): Chicago, Ill., June 26—definite.

CRAWFORD AND BOWERS: Golden, Col., July 21. Georgetown 22, Longmont 23, Fort Collins 24, Greeley 25.

HELEN RUSSELL: Shrewsbury, Me., July 11.

CIRCUITS.

BARNUM AND BAILEY: Manchester, N. H., July 21. Concord 22, Portsmouth 23, Rochester 24, Biddeford, Me., 25. COOK AND WHITNEY: Pueblo, Col., July 21, Colorado Springs 22, Denver 23-25. DOWNER'S: Springfield, O., July 21, Dayton 22, 23, Hamilton 24, 25. FOREPAUGH'S: Youngstown, O., July 21, Akron 22, Canton 23, New Philadelphia 24, Zanesville 25. J. H. LAPELLE: Newton, Ill., July 21, Olney 22, Sumner 23, Lawrenceville 24, Robinson 25. LEON WASHBURN: San Francisco, Cal., July 21. MULLER'S: Hope, Ind., July 21. OREN BROTHERS: En route through Mexico. RENZI AND CO.: Vinton, Ia., July 21, Granby Center 22. ROBINSON'S: Effingham, Ill., July 21, Altamont 22, Taylorville 23, Fairfield 24, Virginia 25. SCHIRMER AND SMITH: Princeton, Me., July 21; Topsheld 22, Danforth 23, Amity 24, Houlton 25. SANGER AND LENT: Tacoma, Wash., July 21. WHEELER AND CO.: Tivoli, Pa., July 21, Lamar 22. WHITLY'S: Mahanoy City, Pa., July 21, Coldwater 22, Mauch Chunk 23. WATERS AND SCHILLER'S: Shelby, Mo., July 21, Macon 22, 23, Bucklev 24, Brookfield 25.

MINISTERS.

CALIFORNIA MINISTERS: North English, Ia., July 11. KENNA'S: Lacombe, N. H., July 21, Nashua 22.

MINISTERS.

BUFFALO BILL: Chicago, Ill., May 20—definite. BARTHOLOMEW'S EQUINES (W. J. Max well, mgr.): Boston, Mass., June 12-July 15. JESUS BERNARD: Pemberton, N. J., July 10-15. I. C. GREENER: Mount Holly, N. J., July 11-13. KING SOLOMON (Solomon Kiralfy, mgr.): Eldorado N. J., June 29—definite. KELLAR (Magician): New York city May 22—definite.

OPEN TIME.

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EAST STROUDSBURG, Pa.: Academy of Music, July. NIAGARA FALLS, N. Y.: Park Theatre, July 2-31. AUG. 1-31. OWENSBORO, Ky.: New Temple Theatre, Sept. 1, 2, October 2, 3. ST. JOHNS, N. B.: St. Johns Opera House, July 21-August 16, Sept. 15. THOV, O.: Troy Opera House, Aug. 2-31, Sept. 2-6.

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Members of the profession who wish to realize a handsome profit on their savings cannot do better than to invest in this company, which now includes such professional names as Thomas W. Keene, John H. Neech, Julius Cahn, Harrison Grey Fiske, May Robson, and others too numerous to mention. The book of the company will close about July 25. For further particulars apply to

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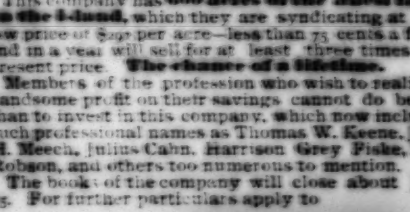
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THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1870.)
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.
1432 BROADWAY, COR. FORTIETH STREET
HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - JULY 25, 1895

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

AMERICAN—The Prodigal Daughter, S. F. W. BROADWAY—PANDORUS, S. F. W. DAILY'S—KELLY. IMPERIAL MUSIC HALL—VARIETY. KOSTER AND BALS—VARIETY AND OPERETTA. TONY PASTOR'S—VARIETY, S. F. W.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

It may be that some managerial fingers were also burned on the Glorious Fourth.

A CRITIC of South Africa writes under the motto, "No tickets, no notice." Which, by the way, is a method not confined to South Africa.

IS the integrity of the feats of a strong man affected in the public eye by the fact that the strong man was whipped by a woman?

THE national body of elocutionists have just closed a convention in Chicago. A place where they certainly had enough to talk about.

THE press notices already allege that PATTI "is delighted at the opportunity of once more singing in America." There is nothing even remotely suggesting farewell in this.

A WESTERN paper believes that SHAKESPEARE has had his day, and remarks that "RICHARD MANFIELD is in the forefront of the movement away from the classic English theatre." We had thought it was SHAKESPEARE that had got away from Mr. MANFIELD.

THE English actresses, headed by Mrs. KENDAL—how suggestive of the lady!—have bought a wedding present for the Princess May. Let us hope that all could afford their contributions, while we newly wonder at the pecuniary receptivity of that royal family. They would by no means scorn a token from the combined supernumeraries of the kingdom.

ELBRIDGE T. GERRY returned from Europe just in time to read the veiled compliment to his Machiavelian ability in nullifying the wish of the friends of stage children and the will of the Legislature to abolish his arbitrary power, conveyed by the General Term of the Supreme Court. It is safe to assume that GERRY and the judges who thus recognized his sinister ability at least speak as they pass by.

RELIGION NOT TO FLAME.

WHEN any breach of morality—or even of propriety—is heralded in the newspapers of an actor, the assumed if not the expressed theory as to cause drags in the theatre itself.

Of course this is nonsense, based on ignorance or malice, or both. Just as it would be nonsensical or malicious to say that the doings of two Methodist clergymen, disclosed in the London courts the other day, were inspired by their religion.

One of these clergymen was arrested for cruelty to a donkey. He stabbed the animal, instead of whipping it, in order to accelerate its speed.

The other clergyman had been dabbling in the shares of the Palace Theatre of Varieties—i. e., he had received several of the shares in consideration of his having "recommended them as an investment to his congregation!"

This shepherd did not see the wickedness of his transaction until the shares began to drop in price, and complications brought him before a magistrate.

PERSONAL.

FROHMAN.—Charles Frohman spent the Fourth at Long Branch. He returned to his offices in the Empire on Friday.

SALMOIRAGHI.—Elena Salmoiraghi, the lively ballet dancer who appeared in *The Back Crook* at the Academy last winter, has sailed for Europe. She has been engaged on a three years' contract, made by Edmund Gerson, to dance at the Alhambra in London.

MAGNUS.—Julian Magnus, manager of Marie Wainwright, is at his home on Staten Island for the summer. His headquarters in town are at the American Theatrical Exchange.

DOUGLASS.—Byron Douglass is summing at North Asbury Park, N. J. The bathing houses of that town were raided last week, and the bathing suits of the actors' colony were stolen. Mr. Douglass was appointed a committee of one to come to town and sign a contract for a new batch of suits.

MC CONNELL.—It is said that the moustache of Will McConnell, manager of the American Theatrical Exchange, which—the moustache, not the Exchange—was shaved a fortnight ago, has been presented to the Smithsonian Institute, at Washington, D. C.

PITOU.—Augustus Pitou has leased his country place at Lake Simcoe, Canada, for the summer. Mr. Pitou and his family have taken a cottage near Seagirt. The manager is at his New York office every Wednesday and Saturday.

SULLIVAN.—It is announced as an undeniable fact that Rose Coghlan is now Mrs. John T. Sullivan. They are at Tim Pond, Maine, where they are known merely as "Mr. and Mrs. Sullivan, of New York." This being the case, Mr. and Mrs. Sullivan, of New York, have the congratulations of THE MIRROR.

FROHMAN.—Daniel Frohman writes from Portland, Ore., that the Lyceum stock company in *Americans Abroad* is playing here to splendid business. It opened to a \$1,200 house. "The woolly West is an exploded fiction," says Mr. Frohman.

OTIS.—Elita Proctor Otis, whose debut as a professional last season in *The Crust of Society* was marked by much success, is spending her time this summer in writing about stage people for the *Morning Advertiser*. Miss Otis has not yet signed for next season.

BOUCICAULT.—Aubrey Boucicault arrived in New York from the far West last week. He has announced in Western papers that he intends to produce *The Jilt*. He will not be able to do so, however, without paying royalties to Louise Thordyke-Boucicault. Mrs. Boucicault, *The Mirror* understands, is not desirous to let any one else than herself present the play, as it was her late husband's wish that only she should play the part of the heroine.

CLINE.—C. B. Cline, who has made an enviable reputation for himself by his arduous and successful work as Koster and Bial's press representative, will leave town on the 24th inst. for a fortnight's vacation.

HUTTON.—Laurence Hutton's tribute to Edwin Booth, published by the Harpers, is illustrated from original portraits furnished by Mr. Booth's family.

RANDOLPH.—Harry Randolph has been engaged by Neil Burgess to play Tim in *The County Fair*.

PHILLIPS.—H. B. Phillips, father of Harry Phillips, manager of the Crazy Patch company, and the oldest American actor living, is in retirement with his son in Brooklyn.

MATTHEWS.—Manager William H. Matthews of the American Theatre is in Chicago.

GLASSER.—Lulu Glasser will spend the rest of this month at Cape May.

TYLER.—Cyril Tyler, the American boy soprano, has made his debut in London under the management of Colonel Mapleson, and the critics compare his method and manner to that of a prima donna. Master Cyril will return to this country, in all probability, in the fall.

MARTEAU.—Henri Marteau, the young violinist, whose achievements here last season brought him into prominence, will make an extended tour of America in the fall under Rudolph Aronson's management. Marteau is now studying at his home in Rheims. His repertoire will be enlarged.

CRAIGEN.—Maida Craigen is visiting Frederick Paulding's mother at New Rochelle.

HARLOW.—Richard Harlow, whose performance of Queen Isabella in 1892 has caused such a stir, has a particularly "swell" acquaintance. The Lorillard's are among those who entertain him at their country houses during his vacation.

BURTON.—Charles S. Burton, after a pleasant visit to the city, started for Salt Lake City last week.

FOOTE.—Katherine Lucile Foote, the American girl who was for two years a member of Wilson Barrett's company, has returned to London from a trip to Australia with the Gaiety company, in which she played leading parts. Miss Foote has been engaged by Henry Lowenfeld for three years. Her portrait appears in the last number of *The Princess*.

JEFFERSON.—Joseph Jefferson, interviewed at his retreat in Buzzard's Bay the other day by a Boston *Globe* reporter, said that he was feeling as well as ever. Mr. Jefferson has bought the islands in Wakeby Lake, near Buzzard's Bay. He will rebuild Crow's Nest, and will make the new residence fire-proof.

ALBERT ELLERY BERG.

Albert Ellery Berg, whose portrait we present on our front page this week, is a well-known dramatic writer and all-round journalist. Several years ago Mr. Berg compiled "The Drama, Painting, Poetry and Song," which contains the only universal history of the drama in the English language. He had several of his plays on the road last season, and his services are frequently in demand to adapt and rewrite the plays of others. He is a member of the American Dramatists' Club, and contributes many of the notes that appear in *The Mirror's* "Among the Dramatists" column. For several years Mr. Berg was a member of *The Mirror's* editorial staff, and not long ago he conducted a dramatic paper of his own. Mr. Berg has a large acquaintance among theatrical people. His acquaintance in newspaper circles is equally large, and his popularity among the fraternity is attested from the fact that he was elected five years in succession as recording and corresponding secretary respectively of the New York Press Club. In fact, there are few young men whose name and reputation are better and more favorably known in newspaper offices generally throughout the country.

NEW THEATRE AT FARIBAULT.

Enterprising citizens of Faribault, Minn., have organized a company to build a theatre that will cost \$35,000. The company is capitalized at \$50,000. Plans have been drawn by Oscar Cobo, the Chicago architect. The building will have a frontage of 66 feet; the depth will be 155 feet. It will be three stories high. There will be two stories on the first floor, and the Faribault Club will occupy rooms on the second floor. The dimensions of the stage will be 55 feet by 30 feet; the height to the gridiron 50, and the proscenium opening 24x32 feet. There will be twelve dressing-rooms, supplied with hot and cold water. The theatre will be heated by steam and lighted by gas and electricity. Faribault's population is 8,000. The town is distant fifty-three miles from St. Paul, seventy miles from Winona, and forty miles from Mankato.

THE FENCING MASTER.

Having acquired the sole rights to *De Koven* and Smith's successful opera, *The Fencing Master*, the Mapleson and Whitney Opera company intend to make it a still more elaborate production than it was under Mr. Hill's management. *The Fencing Master* is regarded by its purchasers as the best comic opera property in the country, and it will be surprising, they say, if it does not beat all records during its forthcoming tour. Before Mr. DeKoven sailed for Europe Laura Schirmer-Mapleson sang the music of her new part over for him and the composer was most enthusiastic over her fine voice and her rendering of the part. He predicted a great success for her. Mr. DeKoven, by the way, has made several additions to the score, and Smith is improving the libretto.

TO TOUR SUMMER RESORTS.

George W. Wadleigh, business manager for Rice's 1892 company, and E. D. Price will manage a specialty company which will visit several summer resorts before the reopening of Palmer's Theatre with the popular burlesque. The tour will begin next Monday at Asbury Park. Red Bank, Saratoga, and Richfield Springs are among the places to be visited. The company will include Walter Jones, La Regalancita, Walter Leon, and Dean B. Connor, who will exhibit stereopticon views.

"THE LITTLE CHURCH"

The following poem was written by Albert Edmund Lancaster, author of *Conscience* and *Estelle*, on the occasion of the Rev. Mr. Sabine's refusal to conduct the obsequies of George Holland, the veteran actor. Many years have passed since then, and the verses have circulated widely, and have even, we believe, been placed among the standard poetical collections. We reprint them here because they are of interest to the profession in general.

"Bring him not here, where our sainted feet
Are treading the path to glory;
Bring him not here where our Saviour sweet
Repeats, for us, His story;
Go take him where such things are done
(For he sat in the seat of the scorned)
To where they have room—for we have none—
To the little church 'round the corner."

So spoke the holy man of God
Of another man, his brother,
Whose ashes, ere they sought the sod,
Had only asked that a Christian rite
Might be read above them by one whose light
Was "Brethren, love one another!"
Had only asked that a prayer be read:
Ere his flesh went down to join the dead,
While his spirit looked with suppliant eyes,
Searching for God throughout the skies.
But the priest frowned "No," and his brow was bare
Of love in the sight of the mourner;
And they looked for Christ, and found him—where?
In that little church 'round the corner!

Ah, well, God grant when, with aching feet,
We tread life's last few paces,
That we may meet some accents sweet,
And kiss, to the end, fond faces.
God grant that this tired flesh may rest
(Mid many a musing mourner)
While the anthem is sung and the rites are read,
In no church where the heart of love is dead
And the pastor a pious prig, at best.
But in some small nook where love is guest—
Some Little Church 'Round the Corner.

THE PHOENIX NEVER DIES.

"I have tried to see my way clear to staying at home for a year, and devoting my time to writing," said Milton Nobles to a *Mirror* representative. "I have two new plays mapped out, and one under way, and am not over-confident about next season. But I had several weeks contracted, from which I could not get released.

"I shall organize a strong company, especially adapted to *The Phoenix*, for which there appears to be a demand. The old standby has had only occasional performance since the production of *Love and Law* in 1884. This being followed by *From Sire to Son*, *A Son of Thespis* and *For Revenue Only*, my companies have been organized for these plays, and when *The Phoenix* has been given it has been badly done, the peculiar characters requiring a special line of talent. Besides, I have carried nothing for it. But the coming will be a *Phoenix* season. I shall overhaul the dialogue, and bring it up to date, and shall have some bright musical specialties in each act. I have had a long rest from the part of the Bohemian, and feel that I can now give to it some of the old-time snap.

"Yes, it is true that Mrs. Nobles will appear in Charles Dickinson's new play. The part in *The Phoenix* is minor, and does not afford her any opportunity. She is young, talented, and ambitious. I think that she has a future, and I want her to have experience to broaden her methods. Looking over the field I saw no available position that I considered in all ways so desirable. Mr. Dickinson has read to me his play. I think it strong, and consider the leading female character admirably suited to Mrs. Nobles' somewhat unique talents. Candidly, I think both parties to the engagement are to be congratulated.

"No, Mrs. Nobles will not be sinned. It is neither her wish nor mine. She will appear simply on her merits as a member of Mr. Dickinson's company. She will appear also in *Incog*, when that comedy is given.

"You may also say, if you will, that my season will be under the sole management of Mr. Murray, who will finish the booking and make all engagements.

"Individually, I expect to complete before September a new drama on which I am now engaged. It will be semi-historic in character. No, it is not for my own use. I shall be able, probably, to say something about it for publication within a week or two."

BARNUM'S STATUE UNVEILED.

Bridgeport, Conn., celebrated the Fourth by unveiling a statue to P. T. Barnum in Sea Side Park. Religious services were held and conducted by the Rev. Lewis B. Fisher. The presentation of the statue was made by W. H. Marigold, formerly mayor of Bridgeport, and it was accepted on behalf of the city authorities by W. B. Bostwick, the present mayor. Nancy Barnum Leigh, the six-year-old great-granddaughter of P. T. Barnum, unveiled the statue as she was held in the arms of Colonel W. H. Stevenson. Dr. Robert Collier delivered a short address after this ceremony, and the Hon. W. B. Hurd, of Brooklyn, responded. The statue was designed by T. A. Ball. It was completed in 1884 in Florence, Italy, and was cast in bronze at Munich in 1887. It rests upon a granite pedestal furnished by the city of Bridgeport. The statue was presented to the executors of the Barnum estate by James A. Bailey and subsequently donated by them to the city. The subject is represented as seated in an arm chair. The unveiling event was the occasion also of a civic and military parade. The statue rests upon land given by Mr. Barnum to the city for a park several years ago, on a spot from which Mr. Barnum declared the finest view of Long Island Sound could be had. The statue is of heroic size.

JOHNSTOWN'S NEW THEATRE.

The new Ellis Theatre, at Johnstown, Pa., is being built rapidly, and when finished it will be one of the best houses outside of the largest cities of that State. The stage will be roomy and well appointed, and the theatre will seat about 1,600.

MANAGER O'NEILL'S SIDE.

In *The Mirror* of July 1 was printed an interview with Max Hirschfeld, late musical director of the O'Neill Opera company, who came to this office and volunteered to explain why that company was disbanded a week before its season was to terminate. In accordance with its custom of telling both sides to a story whenever the inevitable two sides can be learned, *The Mirror* now spreads before its readers the version of L. Arthur O'Neill, manager of O'Neill's Grand Opera House, Charleston, who was the manager of the company in question and who is now in the city.

"I intended," said Mr. O'Neill to *The Mirror*, "to organize a Summer opera company to play a season of eight weeks in Charleston and Savannah. To that end, I engaged Hirschfeld, on a salary, to pick out a company, bring it to Charleston, and act as musical director.

"My instructions were definitely that the salary list should not exceed \$1,000 per week, inclusive of Hirschfeld's own salary. Hirschfeld came to Charleston with a company, the salary list of which was \$1,205 per week, exclusive of his own wages. I am an easy man to get along with, and after calling attention to Hirschfeld's breach of positive instructions in this very important particular, I put up with matters as they were, and started in, although there was little hope of making any money under the circumstance.

"We did not make any money. But salaries were regularly paid between the hours of twelve and one o'clock every Tuesday, and I had hopes of doing better as time went on. By and by I was informed that a clique had been formed in the company, with Hirschfeld at the head of it, for the usual purposes of such organizations. One of the purposes of a clique in an opera company—perhaps too well-known to require description—is to make life miserable for others of the company that do not belong to it; and another is to embarrass the manager by every possible means. I did not at first believe such a clique had been formed in my company, but I found that such was the case.

"It is a mistake for a manager to try to run an opera company with two prima donnas. I had two. One was Nina Bertini, and the other was Agnes Delaporte. Miss Bertini seemed to be decidedly the favorite with the press and the public. Miss Delaporte and Richie Ling, the tenor, belonged to the clique that had been organized by Hirschfeld outside of his simple duties as a paid member of the company—of which I was the responsible manager. As Miss Bertini added to her non-membership in this clique the misfortune of being popular, matters were made very disagreeable for her by the other prima donna, by the tenor, and by the musical director.

"Hirschfeld, the musical director, while assuming to be competent, was a very poor director and musician, in fact, whenever Miss Bertini sang, he annoyed and embarrassed her as only a musical director can in such a case. The tenor so far forgot his professional duty as to conduct himself vulgarly and boorishly when singing with Miss Bertini—for which the audience quite properly hissed him more than once—although when singing with Miss Delaporte he conducted himself with propriety.

"Well, to make a long story short, after we had performed a week in Savannah, we proceeded to Charleston, where we had put in the greater part of the season, for the final week. The public and the press in advance demanded that Miss Bertini should open the week. Before leaving Savannah, I, as it was my right to do, and looking for pecuniary success, made up the bill for the Charleston week. This was sent on and advertised, and tickets were purchased with reference to the arrangement for the whole week.

"I had given Hirschfeld a copy of the week's bill, as announced, and he had offered no objection to it. By the arrangement, Miss Bertini was to open in Faust, as had been requested. Miss Delaporte, who could have had no knowledge of the plan unless Hirschfeld had informed her, objected to it when we arrived in Charleston. I did not propose to make any change, for the bill was what the public wanted.

"In Charleston, on Monday, before we opened, Hirschfeld demanded his salary. It was not due until Tuesday. I suspected—as I afterward found was the truth—that he had an understanding with the other members of the clique by which, if I paid him his salary, they were also to demand their pay a day in advance of the time it was due, and after getting it, leave town. I refused to pay Hirschfeld until the regular day. He went to lawyers and served notice of a suit against me for his salary. He was determined, during the last hours of the engagement, to assume an importance beyond his duties. I warned him that his action was embarrassing the whole company, numbering thirty-six persons, who would lose their last week's salaries if he should persist in prematurely closing the engagement. I told him that if he was not in his place in the orchestra at the proper time on Monday evening, I should go before the audience and state the circumstances and dismiss them, refunding their money. He left town secretly that afternoon.

"An audience assembled at the theatre in the evening, representing about \$350. At a quarter of nine o'clock, seeing the impossibility of going on without a musical director, I dismissed the audience and refunded the money at the door, besides redeeming a large number of tickets that had been sold for the week. Strange to say, when I visited the dressing-room at this hour, I found that Delaporte and Ling were but half made up. It was evident that the whole thing had been cut and dried.

"I found the next day that Hirschfeld, to further embarrass me in case I had been able to get a director to take his place, had taken the instrumental scores of Faust. He had kept them in his own trunk, and had left them with a bartender when he went away.

If I had discovered this before he left I would have sent him to jail.

"The week after I engaged Hirschfeld, I received a letter from an operatic manager who warned me against him as a man who would serve me some dirty trick. This manager cited his own experience with Hirschfeld, who he said had treated him in a contemptible manner; but I did not mind the letter, and kept him, to my sorrow."

MAGGIE CLINE WILL RETIRE.

A *Mirror* reporter met Maggie Cline, or as she may be now called, Miss Margueretta de Cline, behind the scenes on the roof of the American Theatre last week. He said: "Have you found your diamonds yet?" She said: "No; I have not." The consequence was they talked diamond for quite a while.

Said Miss Cline: "The robbery of my diamonds at Sheephead Bay, where I was attending the races, is no fake story, such as some other prima donnas let be sent out. I didn't lose any diamonds at all; it was simply one diamond; but it was big enough to dazzle a gambler. Here's its mate, isn't it large enough for Mrs. Vanderbilt?"

"It was this way. A lady friend who was with me said: 'Maggie, Maggie, put your hand to your ear; you've lost one of your big diamonds.' I thought she was just fooling and I told her so. Then, when she wasn't looking, I clapped my hand to my ear, and, sure enough, the diamond had gone! I was that scared!"

"Well, every day or so I go down to Sheephead and look about among the bushes for that diamond. Sometimes the workmen come along and they say: 'What have you lost?—they don't know who I am—and I just saw quietly. Oh, only a hair-pin.' You see, if I were to tell them it was my diamond, they might hunt it up and forget to let me know."

"But I have plenty of other diamonds," continued Maggie. Whereupon she exhibited to the astonished *Mirror* man an array of brilliants that would make Mrs. T. Lynch envious.

"Will you ever return to Tony Pastor's?" asked the reporter.

"Whenever he will pay me as much a week as he pays his English artists. But I won't appear anywhere with the understanding that home talent isn't worth what foreigners get."

Miss Cline will appear early next season in the South in one of Klaw and Erlanger's companies. After that—"Well," she says, "I'll retire from the stage. I've got a pretty home, and I won't travel. Of course I may accept special engagements in New York if I get the salary I want; but I hate cars."

Miss Cline exhibited a Seventh Regiment pin which she wears on her breast. "I like to appear before the Seventh Regiment boys, for they pay me well and are enthusiastic. Did you know I am the child of the regiment?"

HAMMERSTEIN ON ROOF GARDENS.

A *Mirror* reporter met Oscar Hammerstein as that prolific manager was ambling along upper Broadway.

"Well," said Mr. Hammerstein, "you have seen that I close the run of *The Talisman*?"

"Yes?"

"Do you know why it is?"

"No."

"It is because too many people crowd into the auditorium and I hate to see them swelter. Do you like that?"

"Yes."

"Is my roof garden still open?" asked Mr. Hammerstein of himself. "I don't know," he answered. "You see a roof garden is pretty high art for a manager, and I am like Augustin Daly—I like to keep near the street. Then again if I go on the roof, I am afraid some one would tell me I can not manage cigars or beer properly, or say: 'Why don't you give us more light?'"

Mr. Hammerstein says he is not elevated up to roof gardens yet. He puts it forward that he has not once been on his own roof garden.

SHE LOST HER CASE.

The Fifth Chamber of the Paris Civil Court has decided that Loie Fuller shall pay to the manager of the Circus of St. Petersburg, Russia, the sum of 15,000 francs damages. The dancer had a three years' engagement at the Folies-Bergère, Paris, at an annual salary of 35,000 francs, payable at the rate of 6,000 francs per month, the remaining 2,500 francs per month to be devoted to Miss Fuller's board and lodging. The sum of 5,000 francs was set aside for Miss Fuller's traveling expenses, on an agreement that during the period that the Folies-Bergère was closed its manager should have the right to contract her services to other places of amusement, he to receive her salary at such times. In this way Miss Fuller was engaged for two months at the Circus of St. Petersburg, at a salary of 25,000 francs per month, while her mother, who was ill, remained in Paris. At Berlin Miss Fuller, anxious for her mother, determined to retrace her way, and gave up her engagement at St. Petersburg, whereupon the manager of the Circus sued her.

A THEATRE BURNED.

A fire so badly damaged the New Haven Opera House last Wednesday morning that rebuilding will probably be necessary. The house on that evening was occupied by a Russian amateur company, and the performance was terminated abruptly by an alarm caused by a small fire in the neighborhood. The theory advanced is that some one of the performers, in the hurried exit, left a lighted candle or threw down a lighted cigar from which the building may have taken fire. The interior burned rapidly. The building is owned by Dr. Paul C. Skiff of New Haven, and was valued at \$100,000. It was insured for \$40,000. Proctor and Turner were lessees. The theatre will be rebuilt.

PROFESSIONAL DOINGS.

May Merrick will originate the part of Mrs. Clark in Glen McDonough's *Deimos* at the Ser.

Thomas O. Seabrooke will produce a new opera in New York next May.

A concert for the benefit of the families of those whose lives were lost in the Montgomery Street fire on June 11 will be given at the Windsor Theatre on July 17.

Joseph Hart, of Hallen and Hart, is enjoying his vacation at Vinal Haven, Me.

It is said that *The Prodigal Son* will be produced at Daly's Theatre on Aug. 14, by the company that played it in Paris, under management of Ariel Barney.

W. T. Grover, treasurer of the Park Theatre, Brooklyn, will act as advertising agent for Eldorado.

In addition to Lady Lil, Credit Lorraine and Therese Raguin, Lillian Lewis will next season produce two plays from the French, translated by herself and W. A. Whitecar, and entitled *A French Marriage* and *The Crust of Fashion*, besides two plays from the German by Sudermann, *Die Ehre* and *Die Heimath*, under the titles of *The Tenement Daughter* and *A Wayward Daughter*. For Miss Lewis' company next season, Arthur Elliot, Allen Demond, Geoffrey Stein and Hugh Gibson have been engaged.

Manager Mothersole, who was recently dispossessed from the McDonough Theatre, Oakland, Cal., has sued Charles E. Cook, John J. Senor and Joseph McDonough for forcible entry and detainer, and to recover possession of the theatre as well as for \$2,500 damages.

J. F. Cordray has bought the Olympic Theatre in Tacoma for \$25,000, and has secured a fifteen-year lease of the ground on which it stands. He will spend \$5,000 in improvements.

Pauline Markham is still confined to her bed in the Norton Infirmary, Louisville, where she was taken when she sustained a broken leg recently.

Colonel Henry Mapleson and his wife, Laura Schirmer-Mapleson, have gone out of town for a few weeks.

Eugene Cowles, whose resignation from *The Bostonians* was announced exclusively by *The Mirror*, will sail for Europe late in August. This is later than he had originally planned.

The brothers Rickard, from the Winter Circus, St. Petersburg, and Mabel Montgomery, for the part of Salacia, have been engaged for Springer and Welty's Black Crook company.

The leading female roles in the pieces to be presented by Charles Frohman's Comedians next season will be taken by Henrietta Rossman.

Agnes Miller has returned from Europe. She will appear in Charles Frohman's stock company, which will appear at the Empire Theatre in Liberty Hall. This play has been cast, and will soon be put in rehearsal.

Beverly Sitgreaves, a member of Charles Frohman's comedians, has returned from Europe.

Frank McKee and family will spend the Summer at Pleasure Bay.

Edwin Miner, who will manage Edwin Vroom next season in Roy Bas, has engaged Joseph Wheelock, Rosa Rand and S. K. Chester to support his star. Mr. Vroom's season will open at the Fifth Avenue Theatre in August.

While McAllister and Sons, of Gouverneur, N. Y., were tearing down the front of their mill on July 1 in order to make an improvement, they discovered an old wall on which were pasted, still in perfect condition, flaming posters setting forth the wonders of Dan Rice's circus, billed to appear in that place in August, 1847.

May Irwin and John G. Sparks have been engaged to support Peter F. Dudley, who will open in *The Country Sport* at Brockton in August.

Annie Ward Tiffany and her husband, Charles Greene, will spend the Summer on Trumbo Island, B. C., visiting relatives who are interested in a coal mine there.

Henry C. Miner has dissolved partnership with Thomas Canary in the Eighth Avenue Theatre, buying out the latter's interest in that resort as well as property Nos. 310, 312, and 314 Eighth Avenue, 260 West Twenty-sixth Street, and the Pequet Club property in West Twenty-fifth Street. The Eighth Avenue Theatre is being redecorated, and an electric plant will be put in. Mr. Miner paid Mr. Canary \$100,000 for his interest in the property.

Fanny Batchelder, of Harrigan's company, has written a book entitled, "Life on the Stage." It is made up of short stories that give with more or less truth and vividness the life of a sbrette. While several of the stories have already appeared in the newspapers, Miss Batchelder has added much new matter. The book will be published in the Fall.

Florrie West, who is passing the Summer abroad, will take a prominent part in Prince Pro Tem, which will be produced at the Boston Museum in September.

Edith Mason is critically ill at Hot Springs, Ark., of consumption.

Frank Daniels entertained several professional friends at his Summer retreat, "Halcyon Manor," on July 2. Among them were C. A. Byrne, Thomas O. Seabrooke and wife, George W. Lederer and wife, Will Lykens and Ed. A. Stephens. Dinner was served on the lawn, and after the feast the party drove over to Seabrooke's cottage at Larchmont and spent the evening in a vain endeavor to exhaust this comedian's supply of yellow label.

William Gillette has gone to Hartford, Conn., to spend the Summer. He is engaged in writing his new play for Charles Frohman.

Although Charles Leonard Fletcher will have a company on the road next season, he will continue to conduct his dramatic school in this city, which is meeting with success. Mrs. John Drew and Maida Cragen and Frederick Paulding have engaged two of Mr. Fletcher's pupils for the coming season.

A Modern Heroine will open its season on Sept. 18, under Hardy and Symms' management. They promise that it will be one of the best equipped companies on the road. It will play in first-class houses only and the cast will be headed by an actress of note.

The Madison Square Theatre did not close on Saturday, as announced. A Trip to Chinatown will be kept on a while longer.

The circus license in Wheeling, W. Va., is \$100. This is excessive, and the consequence is that many of the shows give the city a wide berth. A movement is on foot now to have the license reduced.

Frank A. Small, who has made a record as an agent of the advanced and hustling variety, is at liberty for next season. He has had ample experience and he knows the ropes thoroughly. He is making his Summer headquarters with Buffalo Bill's Wild West in Chicago.

The company for *Darkest Russia*, Ellis, Brady and Garwood's new play, is nearly complete, and everything in the way of scenery, printing, etc., promises novelty. Manager Sidney R. Ellis has rented a cottage near Long Branch, where he is spending his vacation, coming to town on Mondays, Wednesdays and Fridays to work on preliminaries for the production.

The old Richmond Theatre, in Richmond, Va., is to be sold at auction.

Kitty Mitchell has been engaged as principal sbrette of the Crazy Patch company.

H. C. Schwab, acting manager for Harry Davis, of the Grand Opera House, Pittsburgh, beginning with the season of 1894-95, is in New York. Already he has booked a number of first-class companies. Before he assumes the management, he will spend \$25,000 in improving the house. There will be new scenery and mechanical appliances. Mr. Schwab says that occasionally new productions will be made at the theatre.

Katie Emmett, having postponed her trip to Europe until next season, on account of her husband's illness, is summering at Atlantic City. Her season will open on Aug. 20 at Columbus, O.

Frank Daniels styles his next season's venture Spectacular Little Puck. He will introduce a number of surprises in his well-known play. For instance, instead of a mere atmospheric agitation when a wish invoking the aid of the idol—supposed to represent a Hindoo god—is made, a complete transformation of scene will be effected without disturbing the story of the play.

La Regalancetta, whom the courts have aided Gervy in keeping off the stage in this city, is under a long contract to E. E. Rice. Her case will be taken to the Court of Appeals.

Sarah E. White, professionally known as Lurline, the Water Queen, was arrested on Saturday night, July 1, for attacking Sandow, the strong man, with a whip. She claimed that he refused to pay her money that he owed her, while Sandow told Police Justice Grady that he could prove that she had attempted to blackmail him, and would produce the documents on his return from Boston. The woman was held for assault.

Milton Nobles has decided to place four of his strongest plays out on royalty next season, provided the right kind of managers want them. No brighter comedy than *For Revenue Only* has been seen in New York for years. The merits of his melodramas are too well known to need an enlancement.

Frank Dietz has been released at his own request by Pam and Sons from the engagement to manage their spectacle at Cincinnati this Summer, as he wishes to devote his entire attention to Mile. Khén's new play, *The Queen of Sheba*. The bookings are almost complete and will include most of the principal cities.

François Mons, who formerly was known in this city in connection with the Franco-American play bureau, has begun the publication in Paris of *The Paris Theatrical Letter*, a neat little publication which gives reliable tips on all the latest French productions and sets out to tell the exact truth regarding the business done by French plays that managers on this side are likely to negotiate for. The *Letter* will be published fortnightly until the Autumn, when it will appear weekly. The subscription price—ten dollars a year—seems to be exorbitant.

Heinrich Conreid has returned from abroad. He has engaged for his Irving Place Theatre an entirely new German company to play a repertoire next season. The organization will number twenty-two persons, and includes artists from the leading German theatres. Mr. Conreid has secured no less than sixty-four plays, many of which he will produce next season. He will open with a comedy called *Gross-Statut*, which will be followed by Sudermann's drama, *Die Heimath*, which has been very successful in Germany and Austria. Only two of the plays secured by Mr. Conreid have ever been seen here. They are those from which Augustin Daly adapted *Little Miss Mignon* and *The Test Case*. The Ferency Opera company will begin a short engagement at this theatre on Dec. 1, appearing in *Laughing Heirs*, by Weinberger.

Several professionals spending the warm season in Syracuse have organized a fishing club called The Salt Pointers. Harry Lay is president, Fred Rashland, vice president, Robert McGurk, secretary; John A. Shean, treasurer, and these are members: Billy Griffin, H. J. Vorkey, James Kennedy, George Jacquin, Ed. Wolcott, Fred Titus, Sam Blair, Charles Daniels, William Murphy, Hi Horton, William Daniels, Professor Marks, Frank Bosworth, Joseph Duntee, Barry and Spaw, Crane Brothers, and Tommy Downs.

TELEGRAPHIC NEWS.

Matters Theatrical From the Principal Cities.

SUMMER SEASON AMUSEMENTS.

Many Professionals Keep at Work, While the Greater Number Play.

SUGGESTIONS OF NEW VENTURES

What Mirror Spectacle Shows—A Project for a statue in Cincinnati to James E. Murchison—The Chicagoans in Fall of Next and Movement to Travel to the Summer—Looking for the Anti-Isaiah Parody—Theatrical Plans—Holland Reed's Party—Personal Chat.

(Special to The Mirror.)

CHICAGO, July 10.

There is not a single one of the so-called outside theatres open in Chicago now. The Clark Street Theatre was the last to close and it shut its doors Saturday night after Corinne's performance of Monte Cristo, Jr. Tony Pastor will reopen it in August, at which time Corinne will reopen the Alhambra with Hendrik Hudson.

The theatres now "dark" are the Haymarket, Windsor, Standard, Academy of Music, Alhambra, Clark Street, People's, Lyceum, Empire. The downtown theatres continue to do a big business and the special World's Fair shows are prospering.

The Fourth of July gave everything save the Fair a lovely black eye. With over 300,000 amusement seekers at Jackson Park on that day there were few left for the theatres. However, they have all made it up since then.

The Schiller enjoyed its largest week with The Girl I Left Behind Me, and there was an immense audience in attendance at the 30th performance Friday night. Handsome souvenir card receivers in bronze were given out. Lottie Alter is now playing Edna Wallace's old part of Wilber's Ann. There was another big house at the opening of the seventh week of the run last night.

Speaking of souvenirs, they cover my desk now. Two came last week in a box bearing Bert Dasher's name, and represented A Trip to Chintown and A Texas Steer. Now that my tall friend, De Wolf Hopper, has been married again, I expect to hear him announce a souvenir soon. The last was his third performance, I believe.

Billy Currie, of A Temperance Town, is here. I asked him the other day if he had seen the Ferris wheel at the Park, and he said: "What race did he run in?" He meant Washington Park and I meant Jackson Park. He will remain here a week if his "information" is good. The rumor that he is to be married is unfounded. He says that he is wedded to his art.

My friend, George Hamilton, whose gory looks have earned for him the sobriquet of "Red" Hamilton, had a letter from his mother the other day, in which she said: "Your Aunt Maria left for Chicago yesterday; you will find her around some of the hotels." Hamilton purchased a postal card three days later and wrote: "Dear Mother,—There are 300 hotels here, and I have made 150 of them looking for Aunt Maria; if you can spare me enough for another pair of shoes I will take in the rest."

Hamilton, by the way, is the man who had a hard time once, while ahead of a show, in getting money from the manager behind him. After writing and wiring "collect" for three weeks he received a paid telegram saying: "There is \$20 in bank for you at Beaver Dam." Hamilton presented this to the paying teller and was made the recipient of what is popularly termed "the ha ha" by that official, whereupon he wired "collect" to his wily manager: "The twenty is in bank for me; send me 'jimmy' by express and I will try to get it to-morrow night."

Ali Baba has passed its 50th performance at the Chicago Opera House and entered upon another and to a big house last night. Business continues enormous.

Willard is still playing The Professor's Love Story to a good business at Hooley's. He will continue it through the remaining four weeks of the engagement unless the houses drop off, which does not seem at all likely. This afternoon he gave a big benefit matinee for a local charity, and the house tonight is large. Nat Goodwin follows him at Hooley's, producing his new play, In Missouri, which will be rehearsed here soon.

The last week of Clyde Fitch's comedy, April Weather, opened up with a big house at the Grand last night. It could be kept on several weeks longer, but demands for A Poor Relation have caused the underlining of that play for next week.

Lillian Russell's revival of La Cigale at the Columbia has met with success. Its second week opened particularly well tonight. No change of bill is announced.

Ben Thompson enjoyed a great big first week in The Old Homestead at McVicker's, and his second week started in as well to-

right. Jack Morgan is still with him. He could not do without Jack. Whenever I think of Jack I am reminded of those lines about "Morgan the raider, and Morgan's terrible men." He brought me from Paris a souvenir in the shape of a unique purse made of an alligator's paw. It is a real memento to feel of in your pocket when you are a trifle nervous in the morning, but it is all right if you take care to have the pinch of change necessary for a cocktail in it.

It looks very much as though America would win the rest of the earth for Abbey, Schoeffel and Gran, as it continues to pack the big Auditorium nightly. The "standing room" sign there means money, and big money, too.

Buffalo Bill's Wild West, the Trocadero, and the Grotto are all doing a comfortable business. Pain's Siege of Sebastopol is doing only fairly well since it reopened, and the Isabella Theatre, which failed to make a go of "equestrian drama," is now trying vaudeville in the World's Fair district.

Champion Corbett is now giving three daily exhibitions in Midway Plaisance as the feature of a specialty show, and Manager Brady wagers \$500 that no Oriental athlete on the grounds can reach his face in a sparring contest, with no takers as yet.

To-morrow Manager Will J. Davis gives his third annual picnic to the employees of the Haymarket and Columbia Theatres, and a special train will take the party to his Wilfordale Farm, near Crown Point, Ind., where Corbett is to train for his fight with Mitchell—if they ever fight. A large number of theatrical and newspaper people will be guests and Jessie Bartlett-Davis will act as hostess.

John McWade, who is successfully managing the Reed Opera Company at Schneider's Garden, in St. Louis, this Summer, has his wife and son with him. The boy gets his envelope every week. John pays him twenty-five cents per week not to bother the manager, but he violates his contract daily.

Now he has been given the regulation two weeks' notice and will be banished to Chicago to see the Fair. His name is Somers, and he is a pretty good boy. Once upon a time he played hockey from Sunday School in that wicked city of yours, and his aunt nailed him and read him a lecture. He felt very badly, and his little sister consoled him by saying: "Somers, you can't fool Auntie and Jesus."

I saw George Wilson, the Boston Museum comedian, on the streets here the other day, and I imagine that he, like the rest, is seeing the Fair.

Roland Reed, too, is here with a party consisting of his sixteen-year-old daughter, Miss Isadore Rush, his leading lady; her sister, little Miss Rush, and Augustus Penoyer, said to be the first white child born in the Mohawk Valley. They are all guests of the comedian and will spend two weeks at the Fair, after which they will go East by way of Niagara and the Thousand Islands, and prepare to open the season of the Boston Theatre for the fifth time, with Innocent as a Lamb. Last Monday night I met Mr. Reed and his party at the Grand. They occupied a box and looked as though they had just stepped from the train. After the act Roland told me all. They reached here the night before, but their trunks were still "ong route." He wore an alpaca coat and vest, a blue shirt and a silk cap. Looked like Charlie Bates in Oliver Twist. It cost him \$43 in telegrams trying to trace his baggage, and he and the ladies simply existed until it turned up.

On that same evening I met John Russell. He was on the move and accepted my handshake for an adieu as well as a greeting, as he left for Broadway the next morning.

Last Monday afternoon I ran across Mansfield and his company in the Northwestern depot. I could tell that the train from the West was away late, simply from the horrible expression of the countenance of one W. N. Griffiths. He carried two big grips, and looked so positively wicked that I feared to accost him. I shuddered to think how Mansfield himself must have looked under the circumstances. Two days earlier I had met Slocum, on his way East, and he told me that his star would devote next season to elaborate revivals of Nero and Richard III., with an occasional dash of Beau Brummell.

The English Military Tournament, Townsend Percy, Spencer Cone, et al., moved from Tattersalls to the World's Fair grounds last Monday, cleverly eluding a deputy sheriff on the way. I imagine this was a piece of Percy's *franchise*. The soldiers are now camped near the stock pavilion, in which they give two performances daily.

That deputy sheriff, by the way, had an execution in favor of a bottling company for a "food bill." Evidently Thomas Atkins gets his food in bottles. The matter was satisfactorily arranged.

Robert Mantell and his company will pass through here next Thursday en route from New York to Salt Lake City via the Milwaukee and St. Paul and Union Pacific Roads.

Mose Gunst has went.

"Biff" Hall.

CLEVELAND.

A Carnival and a Circus—A Company Stranded—A Manager's Kindness—That of Theatres.

(Special to The Mirror.)

CLEVELAND, July 10.

The Carnival of Venice remains Cleveland's only attraction. This spectacle is ahead of anything yet produced at Cable Park. The business continues enormous, the Fourth of July attendance being about 18,000, with receipts aggregating \$12,000.

Forepaugh's Circus appeared here to-day before enormous audiences, the combined attendance at both performances being about 30,000. The tableaux depicting the American Revolution are very fine. The rest of the show is of the usual circus type.

The members of the defunct New York

Casino company, as Ben Tuthill styled his organization, are around town in a depressed condition, the genial Ben having retired to New York city. The company started to play Canton this week, but the receipts up to Wednesday night did not reach \$50 per night. Wednesday night Ed. Chapman, comedian of the company, refused to go on unless he received his money, consequently there was no performance. The Canton manager gave the company their supper and paid railroad fares to Cleveland. Some well-known people are with the troupe, notably Myra Mirilla, Adolph Mayer, Ed. Chapman, H. W. Tre Demick, Dorothy Norton, and others. Business here was bad.

Improvements in the Opera House and Lyceum Theatre are being rapidly made, and the rivalry between these houses will be intense the coming season.

C. H. Henshaw is in New York.

Max Faetkenhauer is back from the defunct Hotel Victory, poorer and wiser.

W. M. Goodhue.

BOSTON.

New Comic Opera—The Great Strong Hero—An Impending Ball Game—News Chat.

(Special to The Mirror.)

BOSTON, July 10.

It is the Palace which has the theatrical novelty of the city to-night in the shape of the James Gilbert Opera company, which is to remain for several weeks giving revivals of a number of popular operas. The first is Billee Taylor, which was given to-night, cast as follows: Captain Flappe, Raymond Hitchcock; Sir Mincing Lane, Peter Depew; Billee Taylor, Harry Gordon; Ben Barnacle, Jeremy Slater; Christopher Crab, Frank Edward; Phoebe Fairleigh, Marion Wolfe; Arabella Lane, Carrie Tutein; Eliza Dabsey, Marie Arkwright; Susan, Anne Carter.

Carrie Tutein, although a Boston girl, had never appeared in opera in Boston before this engagement, and her reception was enthusiastic. Pinafore is to be the next opera given.

Amorita is on its third successful week at the Tremont, and no announcement has yet been made of the date when Puritania will replace it. Mile. Sozo has concluded her engagement, and in her place are the Daly Sisters, who were so popular last Summer.

Sandow, the strong man, has made a great success. He was entertained at the Puritan Club last week, and will be at the Tavern Club this week.

McLellan and Furst's new opera was read to the principals last week, and all agree that it should make a great success.

At The Golden Wedding at the Park another change in cast is made this week, and J. W. Kelly joins the company to play the part of the lawyer. The fiftieth performance of the piece was given at the Park to-night, and there is no end of the engagement in sight yet. In fact it looks as if the piece would run till cool weather comes.

Sampson, the strong man, went to the Mason Street engine house last week and broke with his arm a chain which two horses could not part.

This is the concluding week of the engagement of Bartholomew's Equine Paradox at the Bowdoin Square, and the house will then close its doors for three weeks.

Those to whom offers of a version of Ship Ahoy are made should be on the lookout, as B. F. Keith owns all the rights to the piece, and he will prosecute any infringements.

L. T. Couch and company, of this city, are preparing the scenery for the Boston Comedy company, which H. Price Webber will send out on the road with everything new to replace that burned last Spring. He will visit as usual the towns and cities of Northern New England. Mr. Webber's company is popular in the cities for he played successful engagements in Calais, Me., Halifax, N. S., and St. John and Fredericton, N. B.

At Winthrop, Me., last week, the Hanson Dramatic company came to grief, a landlord seizing their baggage for board. Two members went to Augusta. Manager Webber defrayed their expenses while there and sent them to their homes in this city.

George Marion has been staying in Boston for a few days.

The Barrison Sisters ended their engagement at the Park, 8, and are considering a proposition to go to Paris next Winter.

William Seymour has closed his Brooklyn house and has sent his family to Duxbury for the Summer.

Sadie Martinot is in the city for a time. She was at the "Pop" the other evening, and occupied a box at the Park later in the week.

The Josie Mills company met with disaster at St. John, N. B., last week and abruptly closed.

John Haggerty will act as business manager for the Peter F. Bailey company next season.

It is quite probable that E. S. Willard will play Hamlet when he comes to the Tremont the last of September. The costumes for the play reached him when he was here last Spring.

John Stetson's Crust of Society company was at St. John, N. B., recently, and was greatly praised for using real champagne and real perfume in the performance. The papers were in ecstasies over the fact.

This is the closing week of the "Pop" and an unusually interesting week has been arranged. To-night a triple male quartette sang and special nights have been arranged for the rest of the week as follows: Tuesday, Strauss; Wednesday, De Koven; Thursday, ballroom music; Friday, Suppe; Saturday, farewell testimonial to Timothee Adamowski.

Now that a new music hall is insured by the subscriptions to stock, there is much talk about the style of the building. It is quite

probable that there will be a competition of architects before the matter is finally settled. The building should be so arranged that it could be used for opera or concert.

This week comes the great actors-reporters' baseball game, and from the sale of tickets the South End ground will be packed Thursday afternoon. The actors' nine has been practicing, and will be made up as follows: Dan Daly, pitcher; E. L. Don, catcher; Alf. Wheelan, first base; Charles F. Dodge, second base; Henry M. Pitt, third base; Andrew Mack, left field; Charles L. McLellan, right field; Barney Reynolds, Charles A. Burke, William Haisdell, Jacques Kruger and Andrew Moulton, centre fielders and understudies. William Seymour, the captain, will be short stop. Pauline Hall will give a box of cigars to the player making the longest hit.

JAY B. DEXTER.

CINCINNATI.

Under-Drum Chat of the Theatre—and the Profession—A Statute to Hardback Propaganda.

(Special to The Mirror.)

CINCINNATI, July 10.

Business Manager Charles F. McLellan, of the Zoo, scored a ten strike in securing Sig. Liberati, and so pronounced was the success attending the great cornetist's performance on the Fourth that the Zoo management at once arranged with Liberati for July.

City Librarian A. W. Whelpley is at the head of a movement looking towards the erection of a statue in honor of James E. Murchison. The statue will cost about \$15,000, and in all probability will be erected on Government Square.

The Summer opera scheme at the Highland House has fallen through, owing to the inability of Manager Kindfleisch and A. W. F. McCollin to arrive at a satisfactory understanding, and instead a variety programme will be presented by such artists as it is possible to secure in this immediate vicinity.

Manager Britton, of Harris, Britton and Dean, was in the city on Thursday in consultation with John D. Davis with a view of securing a competent manager for Harris' Theatre the coming season.

Fully 25,000 people passed through the Zoo's turnstiles on the Fourth, and the day goes on record as the best in the history of that popular resort.

Ben Howard, last season with Khia and engaged for next season with Niohe, is summing here, and testifies his appreciation of THE DRAMATIC MIRROR by stating to your representative that he regarded it as the representative theatrical journal of America.

Ex-Manager W. S. Easton, of Harris', was in the city on Thursday.

Manager M. C. Anderson, of the Fountain Square Theatre, received permission from the city authorities on Thursday to place a fancy sign on Fifth and Fountain Place with the name of his theatre thereon, and will also illuminate the latter street a distance of 200 feet north to the theatre with incandescent lights.

Manager George Heuck, of the People's, is a member of the "Can't Get Away Club," and during these sweltering days makes life endurable by taking in the ball games at the Cincinnati Park.

Among the divorces granted here on Thursday was that of Mae B. Kelly from Joseph B. Kelly, who is the comedian of The Limited Mail company. Mrs. Kelly, who is now playing with a Summer opera company, at Buffalo, will take her maiden name of Bowman.

JAMES M. McDONOUGH.

ST. LOUIS.

The Summer Opera Season at Schneider's Garden and Thurg's East Continues Prosperously—Gossip.

(Special to The Mirror.)

ST. LOUIS, July 10.

At Schneider's Garden the first performance here in several years of Billee Taylor was given last night, and it made a hit. The part of Billee Taylor was taken by the new tenor, who made a most favorable impression last week in The Musketeers, Richie Ling. Captain Flappe was taken by Vincent Graham. Ben Barnacle was in the hands of Harry Brown, who got many laughs. Stanley Felch was the Mincing Lane, and John McWade was Christopher Crab, and both did well. Addie Cora Reed was the Phoebe. She was in particularly good voice last night and received many encores. Arabella Lane by Ada Somers McWade, and Eliza by Mme. Cottrelly, completed a cast that was notably strong. The chorus did well. Miss Gautier caught the audience with a hornpipe. A big audience, who enjoyed the good points, witnessed the production.

A large and fashionable audience attends at Uhrig's Cave to-night to see the first performance of Martha. It is being given by a cast fully equal to any that has given it here for a long time. Carlotta Maconda sings the part of Lady Harriet Durham charmingly. The Nancy of Miss May Baker is well suited to her. Claude Amsden as Lord Trissian Mickleford; William Pruette as Plunkett; George Lyding as Lionel, and Sinclair Nash as the Sheriff make a strong cast. The chorus complete the strong ensemble.

Ben Lodge, Gerrie Lodge, Miss Gonzallas, and Minnie Bridges are taking a rest this week.

Maurice Hageman has become stage manager at the Cave.

The members of the two companies are already beginning to make their arrangements for next season. Harry Brown has signed with one of the Frohman's—a re-en-

engagement from last season. John McWade goes with Francis Wilson. William Francis, the musical director, and his wife, go again with Helen and Hart. Harry Standish has not closed for the season.

Miss Cottrell has changed her mind about remaining at the Garden. She wants to take a rest and leaves at the end of this week. She will join Russell's Comedians when the regular season opens.

Lola Vieri, who has been with the Spencer Opera company at the Cave since the opening, left last night.

One of the small hits of last week's performance of *The Musketiers* was made by Mae Stewart (Mrs. Harry Standish) who took the part of Louise. It was her first speaking part and she did it very cleverly.

Manager John W. Norton is here at the bedside of a sick sister who is at the point of death.

"Bud" Ross is expected here this week, and will remain for several weeks. His wife, May Baker, is doing splendid work with the Spencer Opera company at Uhrig's Cave.

Miss Selbach, a member of the Reed Opera company chorus, leaves Saturday night for the East.

W. C. HOWLAND.

THE CRAIGEN-PAULING TOUR.

"I would like to correct certain erroneous ideas held by managers and the profession in general regarding my position in the Craigen-Pauling company," said Frederick Pauling to a *Mirror* reporter yesterday. "I am not a partner in the enterprise, having been engaged by Miss Craigen as a specially-featured support."

"Lately, I have been much annoyed by rumors of a disagreement between us, and of my withdrawal from the company. Such rumors are entirely false. Our business relations are as they have ever been—entirely amicable."

"Miss Craigen has delayed making statements for publication until her plans should be fully developed. All arrangements are now complete. She has been fortunate in securing two admirable modern plays of equal strength but opposite character, affording superb opportunities for effective acting for her and for myself."

"*Larine*, a powerful drama of the Sardon type, by the well-known journalist, Miss Alice E. Ives, has already had a successful trial at Palmer's Theatre, and has received most favorable recognition from press and public. Of it "*Nym Crinkle*" wrote in the *World*: 'A Russian love story of much passion and pathos. Miss Ives' treatment of it is dignified, dramatic and intense.'"

"The other play, *A Duel of Hearts*, by Mrs. General Lander (formerly the famous Jean Davenport) is a romantic comedy-drama of fashionable life in Europe at the present day. The story is of sustained interest, and the climaxes are strong. These plays will be the principal features of the repertoire, but Miss Craigen will also present *Romeo and Juliet* and Mrs. Centlivre's comedy, *The Wonder, a Woman Keeps a Secret*, in certain cities where these legitimate plays have been desired."

"The direction of the stage has been placed entirely in my hands, and Miss Craigen has secured a very clever company. Klaw and Erlanger have arranged an excellent Southern route, including New Orleans, Memphis, Nashville, Charleston, Savannah, Atlanta, etc. The tour will open on Sept. 15 at Albany."

"Miss Craigen has not yet engaged her manager, but George L. Smith is temporarily attending to her booking."

MISS FILKINS' UNPLEASANT 4TH.

Grace Filkins got a good deal of sympathy at the meeting on Monday of the Woman's League at 20 West Thirtieth Street. She needed it.

On Monday of last week Miss Filkins went to Stamford, Conn., to spend the Fourth. She had friends there.

It was suggested to her that she stay at a hotel there called the Ship Ann Point Hotel. She was told the rates were reasonable.

She went to the Ship Ann, etc. She saw the proprietor. He had heard that she is an actress. He held a consultation with his wife. Then he made up his so-called mind to strike a blow in the cause of bigotry and bombast.

He told Miss Filkins the rates of his house were \$75 a week; \$4 a day. That was several times more than they actually are. But Miss Filkins said all right. Then he blurted out that the house didn't receive actresses at any price.

Miss Filkins left. Naturally, her treatment at the hands of this yokel unstrung her nerves. She lodged elsewhere.

This only goes to show that there are fanatics in the hotel business just as there are in every other business. Only, the keeper of the Ship Ann, etc., has made an exhibition of his chuckleheaded self that is more than usually conspicuous.

AS TO CHICAGO.

Charles Frohman was crammed full of news on Monday. He transferred it to a *Mirror* reporter. Among other things Mr. Frohman said:

"Business of *The Girl I Left Behind Me* at the Schiller Theatre, Chicago, is so large that the company now acts on Sunday nights."

Mr. Frohman opened a letter.

"Read this," he said. "George R. Sims writes: 'I will send you third act of *Fanny* in a few days, also a new first act.'"

"When I was in London I read the views on the Chicago theatres expressed by David Henderson in a pessimistic vein, and published in *The Mirror*. Well, I've just got back from Chicago."

"My own company at the Schiller plays to the capacity of the house. The audience that saw *Abbey's America* at the Auditorium the night I was there was so big and was so diversified that, frankly, it took up more of my

attention than did the spectacle on the stage. At Henderson's own theatre I found his *Abbey* playing to a packed house. Fortunately there were so many people in attendance at the performance of *The Black Crook* that I couldn't get in. I say fortunately, for you know J. H. McVicker has said *The Black Crook* is so naughty that he won't see it; so, of course, I can't. The night I saw *Sol Smith Russell* the receipts were \$1,800."

"*The World's Fair* is the greatest creation since the world began. I shall give all my companies that go West at least two days to see the Fair. My plans are now so well mapped out that I shall spend the next three weeks at the West End Hotel, Long Branch, coming to town only on Mondays and Tuesdays."

HALLEN VERSUS HAMMERSTEIN.

Frederick Hallen, of Hallen and Hart, was on Broadway on Monday afternoon looking cool and collected in a serge suit and a straw hat. But Mr. Hallen, although collected, was not cool; he was just otherwise.

The cause was an interview with Oscar Hammerstein in Sunday's *Morning Journal*. In it Mr. Hammerstein said: "I produce *The Talisman* and I find a lot of variety people, fakirs, thieves and theatrical bunco men and women asking for admission to my theatre on tickets that have not been paid for, and I see them actually jolting down portions of the piece I have paid for, evidently with the intention of going through the country, and doing the whole thing textually. Not alone this, but a variety team actually engages two of my principal people, and to have been told, and believe it, with no other intention than to take the finale of the first act of *The Talisman* bodily, and transfer it to their variety show."

"When Hammerstein couples thieves, bunco men and actors together, he deliberately insults the theatrical profession," said Mr. Hallen to a *Mirror* reporter. "When he says that a variety team have engaged two of the principal members of his company he means Hallen and Hart, for we are the only firm that has engaged anyone from *The Talisman*. Their names are J. Aldrich Libbey and Marguerite La Mor. I asked these people if they were engaged for next season. They said 'no.' I then offered them an engagement and they accepted it."

"As to the idea of anyone stealing any portion of *The Talisman*—why they would steal trash and have to shut up the theatre—as Hammerstein has had to do."

"Hallen and Hart have original songs with words by Mr. Hart and music by George Frances, our musical director."

"We do not need to go abroad in search of something with which to make a success. But how is it with Hammerstein?"

MARIE HALTON WILL SING HERE.

Marie Halton, the prima donna, whose successes at the Casino a few seasons ago are well known, returned to New York from London last week. During her absence she has been singing in opera in London, and has been managing the Shaftesbury Theatre. She has, however, subtlet the Shaftesbury.

Said Miss Halton to a *Mirror* reporter yesterday: "The climate of London is awful. I do not think I could live through it another year. Then, too, the tendency of the public taste there is towards music halls and musical comedies."

"I shall sing in America the coming season. Where? On tour and in New York. When? By October. I have an opera composed by Jakubowski and written by Saville Clarke. My heart is set on it. I don't promise, though, that I shall produce it. By the way, I heard the music of Rudolph Aronson's new opera, *The Rainmakers* of Syria, the other day. It is charming."

HIGH CLASS VAUDEVILLE.

Reeves and Palmer's Cosmopolitan company, from the artists they have secured, will go out next season regarded as one of the best vaudeville organizations on the road. They play nothing except first-class houses. Among the recent engagements are Edward and Josie Evans, late of the Boston Howard Athenaeum company, but for the last year touring England and the Provinces. Press Eldridge, whom everybody knows, Mildred and Kondere, and others equally prominent, have been engaged. The time is nicely booked, and the tour will be under the direction of A. R. Wilber. The season will open Sept. 3 at Kansas City, Mo.

THE FUNERAL OF MRS. BARRYMORE.

The remains of Georgie Drew Barrymore were expected to arrive in Philadelphia yesterday from Santa Barbara, Cal. The funeral will be held in Philadelphia, and the remains will be interred there beside those of her father, John Drew.

The Mirror's San Francisco correspondent writes: "Had Mrs. Barrymore lived, and been able, she might have played a season at the Stockwell Theatre in this city with Clarence E. Holt and T. D. Frawley, for which Mr. Stockwell had negotiated with her."

EXCELLENT BOOKINGS.

The season of the Grand Opera House, New Orleans, will open on Sunday, Sept. 3. Richard Mansfield, Fanny Davenport, Digby Bell, Wilson Barrett, Thomas Q. Seabrooke, Modjeska, Robert Mantell, Koca, Pauline Hall, Wang, Lydia Yeamans, James T. Powers, Tavery Opera company, Robin Hood, Nellie McHenry, and Henry E. Abbey's attractions are among the attractions booked.

Jeannette St. Henry, the prima donna of the De Wolf Hopper company, was ill on Friday and her part was sung by Anna O'Keefe.

CUEL.

Edwin Wayne will go with the *Errors* company in place of John Peasley, deceased.

Harry Dodd will go with The Bostonians as stage manager and comedian.

Edith Hall, soubrette, has signed with Outcasts of a Great City.

The following have been engaged for Stairs, Brady and Garwood's new production, *A Cracker Jack*: Carrie Ezier, Gns. C. Weinberg, Grace Nagle, Earl Atkinson, Frank P. Gillespie, J. A. LeBarge and Jack Lawson. Soman and Landis are getting up the scenery, and Phil Phillips, of the Whitney Grand, Detroit, the mechanical effects. The piece is "a sensational comedy" by Herbert H. Winslow.

W. C. Elmendorf has been re-engaged as business manager, for Doré Davidson and Ramie Austen.

The Mirror deserves great credit for the excellence of its recent Booth memorial number of twenty-four pages. The illustrations are artistic and appropriately selected, and the story of Edwin Booth's life and stage career is most complete and interesting.—*Stage Sparks, Portland, Ore.*

Charles H. Day declares that young Adam Forepaugh is the coming man in the circus business, and points out that Mr. Forepaugh instead of resting with the money left to him by his father, proves his title to such distinction by venturing ambitiously in the same field.

On Aug. 14, at the People's Theatre in this city Milton Nobles will begin his tour in *The Phoenix*. Mr. Nobles has not appeared on the East side in seven years, and his engagement will open the People's season. Max Fehrmann will resume his old part in this play.

Charles Cowles, well known as the Yankee comedian, will star in an original three-act play by McKee Rankin. The scene is laid in Ohio, and the principal role is on the lines of Cyrus Stebbins in *The Canuck*.

The Mirror suggests that the actors and actresses of America start a fund for the erection of a statue of Edwin Booth in Central Park.—*Deseret News, Salt Lake City.*

Paul Scott, late with J. S. Murphy, has signed for the leading role in *The Roman Rye*.

Mabel Eaton is playing with Kemper and Wagenhals' stock company this Summer. At the close of the Summer season she expects to go abroad with her mother to select gowns for a joint starring tour with Mr. Kemper, under management of Mr. Wagenhals, next season. She will be in New York in August.

THE NEW YORK DRAMATIC MIRROR is engaged in a war on play pirates. One of its reporters has discovered that the well-known publishing firm of Russell and Son, under the name of the De Witt Publishing House, are engaged in this nefarious business.—*Taggart's Times, Philadelphia.*

Mary Timberman is visiting at her home in Keokuk, Ia. She will return to New York in July. Says the correspondent of *The Mirror* at Keokuk: "I am an experienced interviewer, but I succeeded in getting little information as to her plans, as she skillfully kept the conversation upon critical reasons why *The Mirror* is the only representative dramatic paper. Miss Timberman, however, cannot pay *The Mirror* more compliments than the residents of Keokuk pay her, and the highest compliment is the high regard in which she is held where she has lived since infancy."

Lincoln J. Carter, the enterprising manager-author of *The Fast Mail* and *The Tornado*, having suffered in common with the public from imitations of his railroad play, announces that he will book none of his attractions with managers who play imitations either of *The Fast Mail* or *The Tornado*.

The new spectacular sensational drama, *Across the Trail*, has been booked by Frank A. Mellen in some of the best houses in the country, and the scenery, company, mechanical effects, etc., will be the best that money can procure. Mr. Mellen has still a few dates open from Jan. 1 to April 1, for Pennsylvania and Northwest to the Mississippi, from which the attractions will play direct to the Pacific Coast for the Summer season, returning through the South during the season of 1904-5.

The most elaborate and striking reviews of Booth we have seen are the admirably illustrated history of his life in *The Mirror* and the Study by "Nym Crinkle" in the *World*. *The Mirror* article specially will be filed as a reference by everyone interested in the history of the stage.—*Deseret News, Salt Lake City.*

A few weeks ago some one announced that Elmer E. Vance's new play was to be called *The Twentieth Century*. In a letter to *The Mirror*, Manager Vance acknowledged that some one had made a close guess, and added that *The Twentieth Century* was really the subtitle of his play. Within two weeks *The Twentieth Century* was announced by two managers as about to be produced by them, while a third modestly announced that his new production was entitled *The Next Century*. Still another manager announced a play called *The Coming Generation*, and yet another gave the name of his play as *The Next Generation*. It may turn out that Manager Vance's play has quite a different title.

The management of the P. O. S. of A. Opera House at Berwick, Pa., states that the most desirable dates for the season are filling with standard attractions. The town is very prosperous, and the outlook is cheering. *The Burglar*, Mr. Barnes of New York, Ezra Kendall, Kellar, McSweeney's *Nomination*, *A Modern Heroine*, and James B. Mackie will play this house. Several nights during the coming encampment of the Ninth Regiment, from July 22 to 29, are yet open.

Harold Russell is at Ocean Grove.

Trewey will return to Europe next week.

Vernona Jarbeau has almost recovered from her illness.

There is an important letter for Miss Nettie Hutchins at the *Mirror* office.

Manager Hammerstein is now reported to contemplate making the Manhattan a music hall next season.

W. H. Bray, with his wife and child, has gone to San Francisco on a visit.

Jane Stuart is at Asbury Park.

Hilda Thomas is prima donna of the Alcazar Opera company now in Illinois.

The variety team of Wood and Shepard will dissolve, Wood going with Russell's Comedians.

John T. Sullivan and wife (Rose Coghlan) are in town. They will return to Tim Pond, Me., on Aug. 8.

R. E. Graham will open his season on Sept. 7 in *The Secret Agent*, under the management of T. W. Mullaly, of Mullaly Brothers and Tendick.

Bella Fox was ill last Saturday with diphtheritic sore throat. Her part in *Panorama* was played by Helen Beresford.

THE DRAMATIC MIRROR in the issue of June 17 has a full and excellent article on Edwin Booth. The illustrations are of Booth as Richelieu, Lear, Iago, Hamlet, with others showing his birthplace. The biographical part is well written, and the article deserves a place in the scrap-book of every person interested in the theatrical world.—*Boston Times.*

Thomas Q. Seabrooke has gone to Larchmont to rest for several weeks.

When Johnstone Bennett and W. J. Ferguson appear in *Fanny* at the Standard Theatre it will be the first time they have played together since they both made successes in the original production of Beau Brummell.

The Professional Woman's League is accomplishing great things in its classes for dancing. The pupils are progressing rapidly in the various classes for step and stage dancing, and many have recently joined.

Mr. and Mrs. Henry E. Abbey and "Aunt" Louisa Eldridge are spending two weeks in Chicago.

Victorien Sardou cabled to Charles Frohman on Saturday that the play he is writing for that manager will be finished by December.

Henrietta Crossman will succeed the late Georgie Drew Barrymore as leading lady of Charles Frohman's Comedians. Tom Burns will succeed W. H. Kennedy as character comedian.

Arthur E. Moulton and Rose Chesneau have been engaged for the farce-comedy surprise, *A Railroad Ticket*.

New scenery, startling effects, a strong company are among the leading features of *A Railroad Ticket*, which will go out next season under the direction of W. W. Freeman.

John Mahoney, manager of the Lyceum, Theatre, Memphis, Tenn., who has been in the city the past three months, returns home this week. He informs *The Mirror* he has secured the best bookings that have ever entered the South.

Patti Rosa is in Denver. Her health is perfect, and she is looking forward eagerly to next season's work. Miss Rosa is getting new gowns for her new play. She will be supported by the strongest company with which she has yet been surrounded. Her tour will begin early in September.

Annie Pixley is in town. She will give an elaborate revival of *Niss* next season.

The New South will be presented at the Madison Square Theatre early in the Autumn.

Henry French has bought the American rights to the new play by Henry Pettitt, soon to be produced at the London Adelphi.

The Lilliputians are at Greenwood Lake for the Summer. They will open at the renovated Niblo's next month in *A Trip to Mars*.

THE DRAMATIC MIRROR, with commendable enterprise, is about to start a fund for the erection of a statue of Edwin Booth in Central Park. The thing is as good as done, for what *The Mirror* undertakes it usually pushes through to successful completion. It is fully alive to the wants of the profession which it represents in a manner which is in marked contrast to the position taken by some other papers claiming to do the same thing.—*Boston Home Journal.*

Ethel Lynton, who will play the part of the widow in Wang next season, is at Atlantic City.

Effie Chapuy attracts much attention for her gowns at Atlantic City.

Harry Corson Clarke writes from Chicago: "Am doing the Fair and the landlord is doing me. It costs a season's earnings to live here two weeks—not including laundry."

The Regalocita Comedy and Concert company has been organized for entertainments at watering places. It will appear next week at Asbury Park, Red Bank, and Long Branch. Regalocita, in addition to her specialties, will appear with her sisters, Graciosa, and Preciosa, in a little comedy. The other features will be Walter Jones, the Charley Tatters of Rice's 1412; Lee Van Dyke, of the Bostonians; Little Walter Leon, the baby orator; J. A. Robertson, an Australian pianist, who will be musical director of the Bostonians next season, and Prof. Deane Connor, with his stereopticon. The company will be under the direction of E. D. Price and George W. Wadleigh.

P. F. Hord, manager of the Grand Opera House at Mexico, Mo., has booked the following sterling attractions for the coming season: Clara Morris, Mattie Vickers, Minnie Sartelle, L. J. Carter's attractions, A. V. Pearson's attractions, Ezra Kendall, etc. He wants one good attraction a week. He won't have amateurs."

THE WOMAN'S PAGE.

"We Shall Have Kings and Things and Fine Attire."

Contributions for this department should be addressed to Helen Herrick, Dramatic Mirror, 1332 Broadway.

Contributors are notified that rejected manuscripts cannot be returned, unless stamps are enclosed for that purpose.

A Wanderer's Notes.

The most amusing sights in Cairo Street, at the World's Fair, are the American visitors. The foreign exhibitors may be strange, but they are not half so funny as our own countrymen who seem to feel that their happiness depends upon their making elowms of themselves.

They race up and down the street on diminutive donkeys or awkward camels; they shriek with delight, they demand applause from the onlookers; they try to run over everyone, and they are so lavish with their money they are allowed to do about as they please.

Their favorite amusement is a donkey and camel race. Men that have never met before become friends temporarily at a moment's notice. One mounts a camel, the other a donkey. For some unknown reason, the man that chooses a camel is always short and fat and the donkey rider is invariably long and lean. They start and every one rushes out of their way, for they never seem to know how to manage their unfamiliar steeds, and it is really dangerous to get anywhere near them.

It is not of young people that I am writing, but of middle-aged men, old enough to know better and to comport themselves with dignity. I have seen a grey-haired bank president on a camel, racing with a bald-headed lawyer on a donkey, each man trying to yell louder than the other.

There is another funny sight to be seen at the Egyptian Theatre in the same street. I do not refer to the performance on the stage, for that is not funny—it is revolting—but to the expressions on the visitors' faces which are extremely droll. The women are shocked and they don't know whether they ought to get up and go out or whether they had better stay and see the thing through. The men are shocked, too, but the idea of leaving the place never enters their heads. The *dance du ventre* apparently delights them, but they are glad their wives are not in the audience.

The girl who gives the dance, with all its original indecency, is coarse and homely. Her skin is dark, not with the beautiful olive hue of some of her country-women but suspiciously dark, giving one the idea that she has a violent antipathy to soap and water. Her features are large and irregular; she is very fat and anything but graceful.

Her costume is peculiar, to say the least. She wears pink stockings and high-heeled slippers. Her skirt is rather long but it begins below the hips and how she keeps it on, no one knows. She wears a short bolero jacket which is open in front and displays a single undergarment consisting of the thinnest gauze imaginable. This gauze reaches to the skirt. I am told that she dispensed with it at her first appearance, but in deference to popular opinion she added it to her costume. As it is transparent it can scarcely be said to serve its purpose.

She is an acrobat and a contortionist rather than a dancer. There is nothing attractive about what she does; on the contrary, she repels and disgusts everyone that sees her.

The Japanese village, after many delays, opened on July 1. The Japanese are graceful, quiet and even refined. They have low, sweet voices, and conduct themselves with surprising dignity. They have a theatre and give exhibitions of native dancing to the accompaniment of native music. Their village is well worth a visit.

Curiosity seems to be the prevailing trait of all the foreigners on the Midway Plaisance.

There was a delightful Chinaman in the building devoted to his country's exhibit. We became acquainted through my wish to buy some Chinese musical instruments. I was accompanied by my fourteen-year-old brother, and John Chinaman nearly made me his enemy for life by asking me if the boy was my son. I said he was not, in a rather indignant tone of voice. Then John asked me if I was married. I said I was not.

"Ah, s'pose too young. How old you?" I told him, and he asked me if I ever intended to marry. Then he asked me if my parents were living and where they were, how many brothers and sisters I had, where I came from, how long I was going to stay and a number of other questions. Then he told me his family history and how many relatives he had and all about his wife and her family. He meant to be very polite, and had not the slightest idea that his remarks might be considered impertinent.

In the Turkish village, the shop-keepers were so unfortunate I took refuge in telling all of them that I was very poor. At one booth a business-like Turk asked me if I really needed money.

"Who doesn't?" said I, ambiguously. In broken English he informed me that he had hard work to converse with his customers, and that as I seemed intelligent he would give me a situation as saleswoman if I could give references as to honesty. I declined his offer with thanks.

At another booth, a handsome young Syrian tried to sell me some beautiful embroideries. Again I said I was poor. He became sympathetic at once and said that did not matter, he would show me his wares just the same. He did show them, and rarely have I seen exquisite needlework. He also asked me my age and if I was married; then he told me he was going to marry for love, and asked me if I did not think that the only reason for marriage.

He said that if he met a girl whom he admired, it would not matter how poor she was,

and he added that he was particularly fond of Americans.

He seemed very much hurt when I refused to lunch with him at the Turkish restaurant next door, and when I told him I was about to leave Chicago, he insisted upon presenting me with a bottle of Turkish perfumery as a little souvenir.

There was quite an exciting event on the Lagoon the other day. I happened to see it, and though there were but few people around, I am surprised that the occurrence has not been mentioned in the newspapers.

Two gondolas collided and the gondoliers began to fight, beating each other with their long oars. They became so violent that their boats were upset and their passengers dumped into the water. Fortunately everyone reached the shore in safety, though their clothes were badly damaged, of course.

Contrary to the general supposition, the Lagoon is quite deep in several places, sometimes fifteen feet in depth, so that the gondola passengers were lucky to escape drowning.

H. H.

In the Treasury Office.

For some unknown reason, shade hats are rarely seen in town, and yet where else are they so necessary as in our sunburned city?

It's a great mistake to be too fashionable in midsummer. The tailor-made girl is an admirable specimen of humanity at any other time, but in the dog days the women men admire are the women that look cool and comfortable.

For this reason, shirt waists flourish. Flushed cheeks and perspiring brows are not attractive; the loose waists are pretty, convenient, and becoming to almost every one, and they prevent the face from giving evidence of the bodily discomfort caused by the heat.

But when the thermometer is at or above 90, and every brick wall and stone pavement is doing its best to add to the general unpleasantness, the shirt waist should be accompanied by a shade hat. Sailors with very broad brims protect one from the sunlight, but they are apt to press so heavily on the forehead, they do more harm than good.

If a sailor hat you must have, be sure and get one large enough in the crown to rest lightly on your head without compressing your bangs into a state of crimplessness or furrowing your brow with deep red lines.

As a rule, a shade hat is far prettier than a sailor, and if it is simply and quietly trimmed it is a permissible form of headgear during the heated term even in New York. The trouble is that our milliners make these hats for country use exclusively, and they adorn them with such a multitude of brilliant flowers and bows that they are far too conspicuous for city wear.

Large Leghorn hats should never be worn in town, but there are numbers of dark straws to be had which shade the face better than a sailor and are far more feminine and attractive.

Here are a few shade hats suitable for either the city or country.

One is of the new old-fashioned poke shape, fitting the head rather closely at the back but flaring out broadly in front. The straw is black and rather finely woven. A fold of black tulle or soft mullie encircles the crown, and the brim is lined with shirred black tulle. A bow of tulle stands upright at the front of the crown, and from it nods a single pink rose, giving the needed touch of color. At the back is a second but smaller bow. Tulle strings may be used, and they certainly soften the outlines of the face, but they are warm and uncomfortable.

A second hat is of dove grey straw, shaped a little like a Gainsborough but the brim, instead of rolling back from the forehead is bent forward so that it stands out at least an inch and a half from the face, thereby affording ample protection from the sun. This hat is trimmed with stiff grey moire ribbon and clusters of mignonette.

Another hat of soft dull green straw has a low crown and a flexible brim two inches wide all the way around. At the back and on each side, the brim is caught in with a knot of Parma violets, but in front it flares out like those already described. The crown is trimmed with a fold of dull green silk or mull and a bow of silk adorns the front.

La Tosca Strawberries.

Fanny Davenport has been visiting the World's Fair, and the enterprising Chicagoans have invented a new drink in her honor. It is called La Tosca, and will delight the prohibitionists, for it is made without wine or liquor of any kind. Here is the recipe for it: Hull two large, sweet strawberries and place them in the longest tumbler you can find. To each berry add three drops of vanilla flavoring extracts. Then cover with powdered sugar. Next take a juicy lemon and squeeze half of it over the sugared berries. Fill the glass with vichy from a syphon until the berries dance in the foam at the top.

La Chaperonne.

That is what the French call it, and perhaps the name is as good as any we have to express the same thing. French actors and actresses are becoming de roters of the wheel. L'Echo de Paris arranged a race exclusively for professionals recently.

The course was from the Carrefour de la Cascade to Versailles and return. Lasalle of the Opera acted as starter. Fifteen actors were entered, but an accident prevented one of them, M. Tarride, from accompanying the others. Among those that rode were Dubosc and Numa of the Palais Royal, Meyret and Radge of the Chateau d'Eau, Fordyce and Duard of the Odéon, Brunel from the Theatre Libre, Emanuel and Stephane Lafarge, Zaltier of the Gaieté, and others. Numa won the race. Time: one hour and five minutes.

Ten actresses also rode but they only went as far as St. Cloud. Mlle. de Saint Sauveur, of the Hippodrome, came in first, closely followed by Mlle. Débats, of the Nouveautés.

A serpentine dancer, Mlle. Dupré, was third, and Mlle. de Brémont, of the Ambassadeurs, was fourth. Elane, of the Vaudeville, was the last to arrive.

Alfred Delille and Emile Delcourt have composed a three-act farce in honor of the event. They have christened it La Bicyclette, of course.

If we had such a race in this country, the course would be mobbed by curious sight-seers.

Pauline Hall used to ride in Central Park nearly every day and when the "chappies" found it out, they arose at unearthy hours of the morning (for them) to see their divinity on wheels.

The Humble "Rubbers."

Black rubbers over russet shoes form a startling and martistic contrast. Brown gaiters have been in use several years, but it is only lately that rubbers have been made to match the brown shoes.

Sandals, consisting of a toe-piece and a strap, are still worn by women who fancy this partial protection less apt to increase the apparent size of the feet than the ordinary rubber.

In a light Summer shower the sandals do very well, but in really stormy weather they are almost useless. Within the last few years, rubbers have been made with a view to shielding the ankles. They are high at the back, in front and on the sides. In shape, they are not unlike Romeo slippers. They are not pretty, but they protect one far better than the old-fashioned rubbers, and they are quite inexpensive.

There is nothing beautiful about a woman suffering from influenza, and there is nothing that will result in influenza so quickly as wet feet and ankles.

I used to know a young woman who prided herself on her dainty little feet. She scorned rubbers because her feet were never more *exposed* than in rainy weather and she was not going to spoil their appearance by the sensible but unbecoming protectors. She went out one day during a heavy storm. On her return her thin shoes were soaked and her wet skirts clung to her pretty ankles. The result was a cold and sore throat, which developed into even more serious trouble. For thirty weary days she was unable to leave her bed, and she has never enjoyed good health since, although she has become a convert to rubbers.

If you forget your rubbers and your feet suffer thereby, unpleasant results may be avoided by removing your shoes and stockings and rubbing feet and ankles vigorously with alcohol and a rough towel. Never keep on the skirts you have worn during a storm. They may not be really wet but merely damp, nevertheless they can do you a great deal of harm.

Be wise and take the trouble to take care of yourself.

Shower-baths and Diamonds.

A number of English actresses gave Princess May a very beautiful wedding present. It is a dainty spray of roseleaves in diamonds, arranged in such a way that it can be worn in the hair or as a brooch.

Accompanying it was a parchment scroll bearing the autograph signatures of all the actresses that had subscribed towards the gift. Mrs. Beerbohm-Tree and Mrs. Kendal made the presentation.

As Princess May is specially fond of diamonds, this tribute from the women of the stage was particularly appropriate.

Fair Femmes.

At the last meeting of the literary class of the Professional Woman's League, Olive Oliver gave a brief lecture on fencing. Afterwards, to illustrate certain points she had made, she gave a very interesting exhibition of graceful work with the foils. She was assisted by Olive Gates. A number of actresses attended the meeting, which was presided over by Mary Shaw.

Stage or English?

Jessie Bartlett-Davis retires from the stage because she feels that professional work would prevent her from devoting sufficient time to the education of her six-year-old child. Apparently she agrees with Mme. Calve, the French singer, who says that her ideal of happiness is "a country life, a good husband, and children."

League's Dress-making Department.

The Professional Woman's League asks Tina Ma-ou to call the attention of ladies in the profession to their extensive theatrical wardrobe, which can be bought on reasonable terms. Ladies who are preparing their costumes for next season's engagements would do well to call and examine the wardrobe department of the League before purchasing elsewhere. The headquarters are at 29 West Thirtieth Street.

FOR STAGE CHILDREN.

The children of the stage are invited to contribute to this department.

Our Amateur Circus.

"No fireworks!"
"No rockets!"
"No cannon crackers!"

Three small boys looked at each other gloomily.

"It won't be a real Fourth of July at all," said Carl.

"Why won't your father have fireworks this year?" asked his cousin Harry.

"Because he knows the father of a boy that was blown up last year, and he says we've had lots of fun all these years with our fireworks and no accidents, so we'd better stop in time before any of us are killed. He says we can get up some kind of a celebration without any gunpowder in it, but I don't see what we can do."

Silence reigned for several minutes.

"I've an idea," cried Eugene, the youngest boy, suddenly. "Let's have a circus and charge for admission and—"

"What'll we do with the money? Buy peanuts and candy?"

"No, let's take it and see how much soda water we can drink in a day."

"Let's wait till we make the money before we spend it."

"I think," said one of the older boys, "that if we do make any money we might give it to the Fresh Air Fund or something of that kind, so that we could be helping other people to have a good time."

"That's the best idea of all!" cried the other boys.

Of course, the first thing to do was to ask permission to have a circus. The Todd boys and their cousin ran to Mrs. Todd, and told her about their plan. After they had assumed her half a hundred times that they "honestly and truly, cross my heart and cut me in twos" would not break their necks or indulge in similar amusements, she gave them the desired permission.

In two days' time, the Todd house was covered with huge posters written with shoe polish on sheets of wrapping paper. The statuary in the hall, the piano, the furniture, the walls and the pictures therein were all adorned by these posters.

No one dared leave a coat or hat around, for the enterprising circus managers would instantly utilize it for the back-ground of an advertisement.

On the first of July there was, to quote from the posters, "An Unparalleled Parade by Pretty Peris, Francing Pomes and Proud Performers."

The procession started from the stable, and when in front of the house it stopped while the youngest Todd boy made a speech dealing with the superior merits of his circus. Then the procession marched around to the back of the house, where Master Harry Lansing made a similar speech.

It was a very fine parade. First came a tiny Victoria drawn by two Shetland ponies and driven by the coachman, whose ivory was half hidden under rosettes and streamers of red, white and blue ribbon. Seated by him was Eugene Todd, wearing a bathing suit, his mother's opera cloak and his grandfather's hat. The "band" sat in the back. There were only two performers, but they made noise enough for two dozen with their cymbals, fish horn and drum.

The wheels of the carriage were bound with red, white and blue bunting, and ponies wore wreaths of paper flowers around their necks. Behind the carriage marched the cook, the housemaid, the nurse and the landress, each carrying a homemade torch, manufactured by the two boys with the aid of wooden sticks and pitch. The effect was truly magnificent! But it was as nothing to the circus itself.

The great day came at last. The circus grounds were near the vegetable garden. There was a ring, of course, encircled by a clothesline held up by tiny American flags on pegs. The arena was sprinkled with real sawdust from a neighboring factory, and there was a small tent in which the performers dressed, and which was made of all the sheets they had been allowed to borrow from the family linen chest.

A horizontal bar had been placed in the centre of the ring by the obliging coachman, while the nurse goodnaturedly acted as "wardrobe woman."

A table and chair served as ticket office and every one had to buy, not only a ticket to go in, but also an extra slip of paper admitting one to the side shows. The price asked was fifteen cents, but "there aren't many of you, and it's for a charity, so you can pay as much as you please," said the youthful ticket-seller.

After every one was seated on the various benches, rocking chairs and lounges borrowed from the house, for the occasion, there was a slight delay, due to the fact that the ticket seller was the first performer on the programme, and he had to change his clothes. Presently he appeared in the conventional garb of a ringmaster, closely followed by two clowns. He began a speech, but was constantly interrupted by his companions who blew horns and whistles they had previously attached to a button on the back of his coat.

The speech began thus: "Ladies and gentlemen, you have all observed the magnificent sawdust arena." Fully fifty times the little ringmaster repeated these words, but "sawdust arena" was the clown's cue to blow the horn, and finally the speech was abandoned.

"Aerial acrobats" were next on the programme. While they were getting ready, one of the clowns left the ring and sold peanuts to the audience. The nuts were in paper bags tied up with red ribbon. Two cents a bag seemed a moderate price but then there were but three peanuts in each paper!

Meanwhile the ringmaster and the second clown reappeared as the aerial acrobats. They wore gymnastic tights, trunks made of pink cotton flannel tennis shoes and their sisters' best silk stockings. As both of the boys were members of an athletic club, their work on the horizontal bars was by no means amateurish. They hung by their toes and by their heels; they turned somersaults over the bar, and considering that they were neither of them over fourteen years old their performance was most creditable.

The tame elephant came next, and proved to be the fat little, warty ridden and driven by the Todd children. It was a year or so, before their new team was sent.

Poor Kitty! After twenty-seven years of quiet and peace to suddenly become a "tame elephant" was rather hard luck. She marched round the ring once or twice, with her clown on her broad saddleless back, but when he jumped off and she was expected to follow one of the aerial acrobats hither and thither, she scorned the lump of sugar in its little fist, and with a display of agility surprising in one of her age, she jumped over the clothes line, out of the ring and ran into the vegetable garden.

(CONTINUED ON PAGE 14)

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REVUE D'ART DRAMATIQUE

L. DE VEYRAN, EDITOR.

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FOR STAGE CHILDREN.

[CONTINUED FROM PAGE 12.]

table garden, devastating vast tracts of potatoes and pumpkin vines.

When this excitement was over, our friend the circus clown, sold us "genuine circus lemonade" in after dinner coffee cups at ten cents the cupful! It certainly was genuine, for but one lemon accompanied a quart of water. However, it was for charity and no one could complain.

The event of the day was the performance of "Signor Harri Lansini, the world-famed contortionist." The things that double-oiled boy did were most astonishing. He tied his feet around his neck and then sat on his head. Apparently, he had no bones in his body; he did nearly everything that a professional contortionist does, and yet, as we afterwards learned, he had never attempted anything of the kind before, and in fact, "invented" his different positions on the spot without previous rehearsal. His performance did not give his family as much pleasure as one might suppose. In fact, his grandmother shut her eyes so that she could not see him, his aunt begged him to desist, and his sister had hysterics.

Of course there was a "Strong Man," and he proved to be our old friend, the ringmaster, in a new suit of clothes. He allowed the contortionist to stand on his shoulders and marched around the arena until the contortionist got to laughing at something and lost his balance. Then the strong man, with great difficulty, lifted a 1,000-pound weight. This weight bore quite a strong resemblance to a football, but of course it could not have been one. The performance ended with a race between the aerial acrobats on their ponies and the clown on foot trundling a wheelbarrow. The clown won.

Then the audience were asked to walk up to the tent and see the side shows. Grandfather was as highly amused as he had been fifty years before by the same kind of "freak," described by the little circus managers as "A Natural Wonder. A horse with its head where its tail should be." The captured "Tame Elephant" was tied between the carriage shafts, peacefully nibbling at the dashboard.

Spots on the Sun, another good old-timer, was arranged in the usual way, with huge blots all over Mr. Dana's paper, while The Destruction of the World was accomplished by tearing Mr. Pulitzer's pride into bits.

"A rare ornithological curiosity, the famous red hat of North America," proved to be a brick bat.

The boys made twenty-five dollars by their circus and divided the money between two worthy charities.

The night of the Fourth three tired but happy small boys crept up to bed.

"Well, we had a good time after all," said one.

"I did not think we could have such a jolly Fourth without fireworks," said the second, while the third muttered, "Fireworks? Huh! fireworks ain't in it with a circus!"

OFFICIAL NOTICE.

We offer a prize of ten dollars for the best letter on "My Favorite Role, and Why it is My Favorite," written by any actor or actress under fourteen years of age.

The letters must be written on one side of the paper only, and they need not be over two hundred words in length.

The three best letters will be published in *The Mirror*. The competition will close on Aug. 15.

Handwriting and spelling will be considered in awarding this prize.

The letters should be addressed to Helen Herrick, *The Dramatic Mirror*, 1432 Broadway, and each letter must be accompanied by the following coupon:

PRIZE LETTER COUPON.

This coupon is to be clipped from *The Mirror* and enclosed with each letter sent by competitors for the prize. The blanks must be filled in with the name, address, and age of the letter writer.

Name

Age

Address

GOSSIP OF THE GARDEN.

The affairs of the Madison Square Garden Company are in an unfortunate condition. Money is so stringent in that direction that the gardeners who won premiums in the last Horticultural Exhibition have been, so far, unable to get them. It is rumored that the poor gardeners are chasing in from the rural districts in search of the money due them by the Madison Square Garden Company.

The members of the Company are resting, it is said, as they contemplate the fact that Winslow, Lanier and Company and Drexel, Morgan and Company are back of them. But those two banking houses hold second mortgage bonds. So they are in a position to take care of themselves, and would not necessarily go into mourning should the persons interested in the enterprise find that the

money they have invested is not likely to come back to them.

Frank W. Sanger will become general manager of the Madison Square Garden Company in September. A person posted as to the inside workings of the concern said to a *Mirror* reporter yesterday that in his opinion Mr. Sanger will not find his position by an means a sinecure.

Mr. Sanger got the appointment through Frank E. Sturgis, who represents a majority of the stockholders. Mr. Sturgis is rated as a millionaire. Those that pretend to know, however, say that Mr. Sturgis becomes quite worried whenever it is suggested that the \$5,000 yearly salary he draws as president, might possibly cease or that it is unnecessary.

"Willie" Wharton gets a yearly salary of \$12,000 for the reason that his name is down on the books as Secretary. Mr. Wharton's work as secretary in this connection is not complicated or arduous enough to engross much time or attention, even from a twelve year's old boy. But that has nothing to do with the fact that when Mr. Wharton comes to town from his place on Long Island he changes the hotel expenses of himself and his family to the Madison Square Garden on the ground that he is in town in the interests of the Garden.

Whatever money is passing about in the Garden is certainly not paid out in the form of dividends.

But, then, most of the stockholders are as rich as rich can be, and their money was invested as a matter of civic pride, and it is well known that millionaires look upon dividends with enviable contempt.

CORINNE TO HAVE A REST.

Jennie Kimball sends word to *The Mirror* that in order to give Corinne a little rest before opening in Hendrick Hudson, the Kimball Opera Comique company will close at Chicago on July 8. In the meantime, everything will be done to perfect the production, which will take place at the Alhambra Theatre, Chicago, on Aug. 6. This will be one of the largest and most expensive productions Mrs. Kimball has ever undertaken. The scenery and costumes will be entirely new, and many novel mechanical effects will be produced. The company will be enlarged and individually strengthened. Willard Simms will play the part of the land agent, Kill von Kull; Monte Collins and Charles Kirke will be in detective roles; Gladys Virginia will play the part of Columbus; Lizzie Hunt will be Ysabelle, and Charles Allison and the Nichols Sisters will be prominent in the cast.

PAULINE HALL'S NEW OPERA.

The Pauline Hall Opera company is singing this Summer at the Tremont Theatre, Boston. In September, or possibly by August fifteenth, a new opera, written and composed for Miss Hall, will be given at the Tremont for the first time.

The score is by W. W. Furst, the musical director of the Empire Theatre in this city. Formerly he was musical director for Fanny Davenport. He composed the music for *The Isle of Champagne* and for the grand opera *Theodora*, produced at the Tivoli, San Francisco.

The libretto is by N. S. McLellan, editor of *Town Topics*. Mr. McLellan is the librettist of *Puritania*, which Miss Hall produced last season.

Mr. Furst and McLellan went to Boston on Tuesday to consult with Miss Hall regarding the production. Miss Hall will sing the part of a Swiss boy, and will make her first appearance on the stage in a wagon drawn by dogs.

BROOKLYN'S NEW THEATRE.

It has already been announced that Brooklyn is to have another theatre. It will be built by Messrs. Wechsler and McNulty. The plans were approved by the building commissioner last Thursday. The theatre will be situated at Smith and Livingston Streets. It will cover a space of 76 by 147 feet. There will be an extension on the north side, adjoining the stage, occupying 34 by 43 feet. The structure will cost \$100,000. There will be ten fire escapes and iron stairs will descend from each floor to the ground on two sides. There will be ample exits from the parquet.

A Gift From Edwin Booth.

About the most prized among the possessions of the young author of *Friends*, which made such a triumphant tour of the country last season, is an orange colored skull-cap with this inscription in the handwriting of the great tragedian: "To Edwin Milton Royle with the compliments, and best wishes of Edwin Booth, May, 1888." The cap had been worn by Mr. Booth as Shylock and had been made from part of a hat worn by Mr. Royle in the character of Tubal, and was presented to the author-actor upon his retirement from the support of Mr. Booth, with whom he had his first few years of experience as an actor, and by whom he was thought to have a brilliant future.

Mr. Lucius Henderson, whose unique performance in the comedy-drama, *Friends*, has added to his reputation as an actor that of a piano virtuoso, is spending his vacation at the beautiful Summer home of Mrs. F. W. Reed, on the New England coast near Lynn, Mass. *

AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plays.

Ons Colburn, formerly connected with *Texas Siftings* and *Peck's Sun*, and recently of the editorial staff of the *Minneapolis Tribune*, has written a farcical comedy called *The Hidden Star*.

Baron De Grimm and Professor Adolph Corbett have completed an American military spectacle play. Its leading character is a woman, and its sentiment is patriotic. It is in four acts. In the third act a vivid picture of a battlefield will be given, with infantry, cavalry, and artillery in action. During the battle a bomb explodes in the ranks of one of the contending armies. There are sixteen speaking parts. The scenery and costumes, to be designed by De Grimm, will, of course, be elaborate and correct. The authors intend to bring out the play in this city this season.

The Hawk's Nest is the title of a romantic American comedy just finished by Charles E. Callahan and booked for eight weeks of city dates, opening on Easter Sunday in Cincinnati. A prominent subterfuge has been engaged for the leading role—a character said to be similar to that of June in *Blue Jeans*.

The twentieth meeting of the American Dramatists' Club will be held at Bay Side, L. I., on Thursday afternoon of this week, when the Club, according to Secretary Randall, is to sample a clambake.

Clyde Fitch is to adapt Corigan versus Corigan, the new French play for which Charles Frohman secured the American rights while in Paris recently.

Augustus Thomas has begun to work on the new play ordered by Charles Frohman. The plot is founded on incidents in the political life of Washington.

A Set of Teeth, a new musical farce-comedy by Gus B. Brigham, will be tried by Burt Johnson, at Logansport, Ind., on Sept. 16.

Ed. Marole's operatic spectacular comedy, called *Monte Carlo*, will be brought out next month under the management of Primrose and West.

Madame Neuville has finished a new piece called *The Power of Woman*, which she dramatized from a story by T. W. Henshaw.

A new sensational drama entitled, *The Signal Lights*, by W. J. Thompson, is to be produced next season by the Gray and Stephens company.

David Belasco has completed the new play that Charles Frohman is to produce at the Empire Theatre next season. It is a domestic play of New York life.

W. T. Bryant has written a farce-comedy called *When, Why and Where for Fred*, by Lucier and Helen Ashmore.

OBITUARY.

The many friends of George Drew Barrymore, daughter of Mrs. John Drew and wife of Maurice Barrymore, were shocked to learn of her death, which occurred in Santa Barbara, Cal., on July 2, of consumption. Although it was understood that Mrs. Barrymore had been ill, and intelligence of her movements in search of health had been published, no one was prepared to expect her death at this time. While Charles Frohman's Comedians, of which company Mrs. Barrymore was a member, were playing in San Francisco last Winter, Mrs. Barrymore, who had been ailing, broke down and was forced to give up her stage work. She took a sea voyage, returning to New York by way of Panama. Her health appeared to be much better on her arrival here in February, and when the company began its engagement at the Standard Theatre on Feb. 24 Mrs. Barrymore was in the cast. She soon fell ill again, however, and her understudy, Evelyn Campbell, was frequently summoned to take her place. About the middle of August Mrs. Barrymore went to the Bermudas. On her return, in about six weeks, her physicians informed her that she must go to California, and that probably she would have to take up residence there. In May she started for the Pacific Coast via Panama. Her arrival at Santa Barbara was duly noted, and news came only about two weeks ago that she was much improved. Her relatives and friends hoped for her recovery. Mrs. Barrymore had been on the stage since she was sixteen years old. She appeared first in the girl's part of *The Lady's Battle*, at the Arch Street Theatre, Philadelphia, which was then managed by her mother. She remained in the stock company of that house for several years, and went through an invaluable training in support of the best actors of the day. Soon after John Drew, her brother, joined the company of Augustin Daly in this city. Mrs. Barrymore also accepted an engagement in that company. She made her New York debut as Mary Standish in *Pique*, at the Fifth Avenue Theatre. She met and married Maurice Barrymore while she was a member of Mr. Daly's company. Mr. Barrymore then also belonged to that organization. With him she traveled in Diplomacy, and she was afterward on the road with Joseph Jefferson in *The Rivals*. She played the part of the wayward woman in *The Wages of Sin*, and won great praise for her acting. *Motins* was another play in which she won distinguished success, and she appeared at Wallack's in 1883 in *L'Abbe Constantine*. In recent years she had appeared in several of Charles Frohman's companies. Mrs. Barrymore's father, John Drew, was a famous actor. Sidney Drew is a brother. Mrs. Barrymore was the mother of three children, who have lately lived with her mother. They were to have accompanied the Drew company on its Western trip in August, and a family reunion in Santa Barbara had been planned. Mr. Barrymore started for the West last Monday week to meet his wife's remains at Kansas City.

Guy de Maupassant died last Thursday in the private asylum in which he had been confined near Paris. He was born at the castle of Miromens, in the department of Seine Inferieure, in 1850, and pursued the life of a clerk in the French Naval Department for about fifteen years. He had a taste for literature, and became intimate with Zola and others of note, but was thought to possess no striking ability until his short story, "Boule-de-Suit," appeared. It was a masterpiece, and at a bound he became famous. Other stories that added to his fame followed. He was also a prolific writer for the journals and magazines. He wrote plays as well, and in 1882 his *Histoire du Vieux Temps*, a comedy in two acts, was prepared for the Theatre Francaise. In the same year he became insane, and attempted suicide. He was placed in the asylum in which he died.

Benjamin Vogel, a brief telegraphic note of whose death in St. Louis was published in *The Mirror*

last week, was leader of the Olympic Theatre orchestra in that city. He was found dead in his room, the cause being the supposed cause of his disease. Mr. Vogel had been in this country twenty-six years, and was sixty-four years old. He had been connected with the Olympic Theatre twenty years. Presumably he was a professor of music in the College of the Christian Brothers. He leaves a large family, and two of his sons are members of the Olympic orchestra.

Anthony Cannon, father of Tony Hart, died last Friday in Worcester, Mass., aged 53. Another son, John Cannon, was business manager of Harrigan and Hart's Theatre on lower Broadway, and of late years had kept a saloon on the corner of Broadway and Thirteenth Street. John Cannon died recently in this city, of rheumatism.

John C. Moore, formerly of Sutton's U. T. C. company and Richards' Circus, was drowned in the lake at Columbia City, Ind., last Wednesday. The deceased had just closed season with a stock company at Washington, D. C., and had signed for next season with the St. J. Perkins company.

James S. Wright, long stage manager at Wallack's Theatre, died recently, aged 79. He once acted as director of amusements at Ford's Theatre in Baltimore. He had lived in retirement in this city for several years.

Roy Elster, an aeronaut, aged 24, ascended near Omaha Neb., last Monday evening, and his parachute failing to work, he fell into the Missouri River and was drowned.

Lizzie A. Howie Trapp, known before her marriage as the woman cornetist, died last Thursday at her home in Chelsea, Mass., from heart trouble and congestion of the lungs.

NOTES AND QUERIES.

Jasper, New York: Can you give me a list of the operas produced by Gilbert and Sullivan?

The operas produced by Gilbert and Sullivan were: *Thespis*, 1871; *Trial by Jury*, 1875; *The Sorcerer*, 1877; *Pinafore*, 1878; *The Pirates of Penzance*, 1880; *Patience*, 1881; *Iolanthe*, 1882; *Princess Ida*, 1884; *The Mikado*, 1885; *Ruddigore*, 1887; *The Yeomen of the Guard*, 1888; *The Gondoliers*, 1890.

Phonograph: Brooklyn: When did Barry Sullivan last appear upon the stage?

In Liverpool, England, as Richard III., on June 4, 1857.

M.A.L.—We do not know the present whereabouts of the singer you name.

T.E.W.—*The Mirror* does not furnish the private addresses of professionals. A letter sent in care of this office will reach the person you mention.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or business application. Letters not received for 10 days and unclaimed will be returned to the post-office. Circulars and correspondence are not included.

Attention, Douglas	Granger, Mand	Mealer, Joseph
Al-sander, Sig	Gilman, Carolita	Marrens, Carl
Alter, Lotie	Giesmer, J. K.	McHenry, Nellie
Amory, Jack	Gill, William	Moore, Clara
Aston, Arthur C.	Graham, W. E.	Modena, Helma
Anderson, Richard	Grove, Sam	Wassie, James B.
Bingham, Marie	Gunnell, Benj. F.	Nichols, Guy
Borah, Edward	Hudson, William E.	Nelson, Francis
Buckman, G. E.	Harriet, J. W.	Ness, Henry T.
Bushman, G. E.	Harris, Egan	Richardson, Helen
Bushman, Wells	Hayes, T. E.	Shields, James
Brennan, Matt	Henley, R. F.	Sheldon, Frank
Brown, F. A.	Hawley, Frank V.	Sherrin, Thomas
Burgett, Jas. F.	Hosper, H. Brox	Stark, W.
Burnett, Joe	Hilbard, Jeanette	Polk, J. B.
Burnett, C. High	Hobson, Mrs. Lou	Prison, Henry
Burnett, J. M.	Hodley, John	Tracy, Anne
Butler, Mrs. Chas.	Hodson, Edwin	Tracy, John C.
Butler, W. A.	Haines, Nat	Pond, Walter
Buckley, Ed.	Holt, Mrs. Clara E.	Putnam, George
Burkner, J. M.	Hoffman, Walter	Porter, Lulu
Burman and Willard	Holmes, W. B.	Randall, Barton
Byrd, J. Scott	Hutchins, Nettie	Robson, Mary
Candler, Florence	Irving, Philip H.	Russell, O. B.
Cates, Wilbur W.	James, O. F.	Rice, Charles E.
Call, Dugan	Johnson, Carroll	Snyder, W. C.
Cantley, Lawrence	Jones, Louis	Rowe, Edward
Clemens, Clay	Johnson, D.	Ripley, George W.
Clover, Hattie B.	Junstone, Barry	Roscoe, J. H.
Carlyle, Francis	Johnson, Harriet	Russell, Laura J.
Calkers, Louise	Johnson, G. H.	Randall, Jesse
Cassidy, Kate	Jessell, Joseph A.	Robert, Katherine
Carlson, Irvn	King, Purse M.	Reilly, Jas. A.
Cooley, A. W.	Kearney, Alexander	Rosson, W. B.
Couch, Robert	Kelly, William	Snyder, Virginia
Dalbman, Mrs.	Kent, Charles	Roe, M. B.
Dalbman, W. W.	Knowles, Mabel	Reeves and Palmer
Dale, Estelle	Kyle, Curt	Rose, Edward E.
Davis, T. H.	Keogh, George	Stephens, W. T.
Davis, Miss J. Flows	Lamar, Lee	Stevens, Lon
Dodd, Henry S.	Leslie, H. J.	Sumner, Harry W.
De Shield, Howard	Lanning, Nona	Shaw, E. D.
Douglas, Byron	Levin, Martin A.	Sage, W. F.
Dowson, Viola	Loraine, Lena	Silence, W. H.
Dyson, Benj. F.	Ludlow, Walter	Scott, E. E.
Dyson, Benj. F.	Lane, J. H.	Shepard, Bros.
Elliott, Arthur	Marsh, Frederick	Staley, John F.
Edwards, Emeline	Moss, Walter S.	Stratton, W. B.
Earl, Graham	Morton, W. H.	Shaw, E. D.
Egan, Anne, Ada	Morton, W. H.	Siddons, Mrs. Scott
Frost & Fanshawe	Murphy, Julian	Stevenson, C. A.
Fitzpatrick, J. H.	Murphy, Joseph	Tanner, Cora
Field, Al. G.	Morton, Edith C.	Taylor, Geo. W.
Finnerty, Annie C.	Marks, Hugo	Van Doren, Geo. H.
Ford, Robert	Meyer, Rose Coghlan	Walcott, Florence
Fort, James	Melbourne, Clifford	Washington, Clara
Frederick, Edwin	McDonough, Mr.	Westall, Arthur W.
Freeman, W. H.	McLaren, W. A.	Wood, Epp
Goss, Frank F.	McLaren, W. W.	Wheeler, Will O.
Graham, Bernice	McLaren, W. W.	Williams, Fred.
Greg, Katherine	McLaren, W. W.	

A THEATRICAL INDEX.

This week's attractions in the principal cities of the country.

CHICAGO.	
AUDITORIUM	American
CASINO	Haverly's Minstrels
CHRYSLER	Edwin Russell Opera Co.
COLUMBIA	Lillian Russell Opera Co.
GRAND OPERA HOUSE	Sol Smith Russell
HOLLEY'S	E. S. Willard
McVICKER'S	Dennan Thompson
SCHUBERT	The Girl I Left Behind Me
PHILADELPHIA.	
GRAND	Hinrichs Grand Opera
BOSTON.	
BOWDOIN SQUARE	Bartholomew's Equities
TRIMONT	The Gaiety Wedding
WASHINGTON.	
ALBION'S	Jeanette Winston Com. Opera
NATIONAL	Shaw's Comedy Co.
ST. LOUIS.	
SCHUBERT'S GARDEN	Reed Opera Co.
TRIMONT'S CAVE	Spencer Opera Co.
ST. PAUL.	
GRAND	Edith Little's Stock
METROPOLITAN	Walter Opera Co.
MINNEAPOLIS.	
REJOY OPERA HOUSE	Jacob Little's Stock
SAN FRANCISCO.	
BALDWIN	American Grand
NECKLACE	Our Bachelors

Mlle. Angèle Dutilleul, of the Paris Varieties, was assaulted as she was leaving her house in that city the other day by a woman who struck her so violently that she fainted. Her assailant continued to strike her after she had fallen, and did not desist until bystanders interfered. The assailant was arrested and proved to be a maid that the actress had discharged for misconduct.

A TALK WITH WILLIAM A. BRADY.

William A. Brady arrived in town yesterday from the West. He has established James J. Corbett as an attraction at the World's Fair, having secured a building in the Midway Plaisance, with a seating capacity of 2,000, and Mr. Corbett gives daily exhibitions there to large audiences. It is possible that Corbett may remain there during the World's Fair season.

Mr. Brady reports business in the West as remarkably good, considering the condition of affairs in that country. Corbett's Pacific Coast tour, with the exception of San Francisco, was beyond expectations. In Denver, Salt Lake, Colorado circuit, Puget Sound circuit and in the interior of California, standing room only prevailed. "His business in San Francisco was disappointing," says Mr. Brady, "but it was caused by over-booming and too much enthusiasm on the first night. His reception on the streets and in the theatre on the day of his opening was the greatest ever accorded a public man in San Francisco, thousands of people turning out to welcome the champion home."

Corbett's season will open on Dec. 18 at the Grand Opera, which will be immediately after his meeting with Charley Mitchell. Mr. Corbett's season has been booked solid in first-class theatres only, and his terms are said to be as high as those paid any stellar attraction now before the American public. Gentleman Jack is to be rewritten, allowing Corbett more scope as a comedian, in which line of business it is said he excels.

Mr. Brady expects to stay in New York until he has organized The New South and Robert Gaylor companies. The former attraction, with Joseph R. Grismer and Phoebe Davies, will open in New York on Aug. 14. They will play about New York until after the holidays, and then go West for the balance of the season. The company will be as strong as last year, and the young manager is confident that The New South will prove one of the best money making attractions he has ever had.

Robert Gaylor, supported by a strong farce comedy company, will continue in Sport McAllister, opening in New York on Aug. 14. Gaylor is just closing a Pacific Coast tour of fifteen weeks, and has not played a losing night on the entire trip.

Old Glory, a new melodrama, written by Charles T. Vincent, from a plot suggested by Mr. Brady, will be produced in September. George F. Webster will play the leading role, and have the principal interests in this attraction. Mark Thall has been engaged as manager. Harley Merry will probably paint the scenery, and the printing will be first-class.

PROFESSIONAL WOMAN'S LEAGUE.

On Monday afternoon the Professional Woman's League held its monthly informal social. Ice, cake, and tea, presided over by Mrs. J. Alexander Brown, were served. There was a programme. Marie Barnum, the English actress, recited her monologue, entitled "Shadows of Life." Miss Barnum wore appropriate costumes. Gertrude Behrens sang "Parla," a waltz song, and "Because of Thee," by Tosta. Pauline Rice played several pieces upon the piano.

Among those present were: Cora Tanner, Mrs. Sol Smith, Kittie Mayhew, Alice Braun, Mrs. Edwin Knowles, Marion King-ley, Ella Baker, Gertrude Johnson, Bertha Livingston, Grace Addison, Bertha Weir, Mrs. C. Lott, Gertrude Behrens, Paul e Rice, Pauline Willard, Mrs. J. Alexander Brown, Mrs. Robert Mantell, Fanny Gillette, Blanche Weaver, Constance Hamlin, Ada Gilman, Rosa Rand, Olive Oliver, Maggie Leland, Annie Allen, Clara Hunter, Mrs. Nellie, Gertrude Perry, Mrs. H. Skeels, Josie Knight.

On Wednesday Olive Oliver, who has taken lessons in fencing in Europe, lectured before the Woman's League on The Sword, Broadsword and use of Foils. "At once two classes were organized. They will be started about July 19.

To-morrow (Wednesday) Mrs. Marie Merrick will lecture on physical culture. After that there will be lectures on art and literature.

The dressmaking department of the League is under the direction of Rosa Rand. It is flourishing. Many handsome wardrobes are now being designed. The prices are very low.

In the absence of Mrs. A. M. Palmer and Mrs. Rachel McAuley, who are traveling together in Europe, their places are faithfully filled by Mary Shaw, Aunt Louisa Eldridge, Bertha Welby, Kate Mayhew, Mrs. Edwin Knowles and Rosa Rand.

THE LEADER.

London Illustrated News, July 25.

The New York Dramatic Mirror is the best-informed journal in the United States on all matters appertaining to the theatre.

CUES.

Heien Rhythe is a notable figure at Asbury Park.

Kate Claxton occupies one of Larchmont's prettiest villas.

Francis Wilson is entertaining friends at "The Orchard" in New Rochelle.

Frank G. Cotter is planning an open-air performance of A Midsummer Night's Dream in the grounds of the Grand Union, Saratoga.

James Horne is at Peak's Island.

Arthur Falkland Buchanan and Edna Hall, formerly a member of the Niobe company, were married last week.

John W. Dunne, manager of Patti Rosa, is in town.

Ben Giroux, who represents the National Printing Company, left for Chicago on Monday night.

Manager Ed. Price and Mrs. Price, who is ill, are at Asbury Park.

Danny Mann, A. H. Bailey and Rosabel Russell will start their fourth season in Stair and Nicolai's A Barrel of Money at Detroit on Aug. 21. Jessie Mae Hall will play the star part of Kinky. Mark Swan will be the low comedian, and Jack Tucker will appear in the eccentric role.

Lilla Vane is at the Grand Hotel, Paris. Elaine Eison is at the Argyle Hotel, Babylon.

Bessie Clayton, of The Trip to Chinatown company, has been engaged to dance in Erminie in support of Francis Wilson at the Broadway Theatre in October. She is summing at Asbury Park.

Philadelphia's Music and Drama has changed to Stageland.

Overwork.

The author of "Friends," Edwin Milton Royle, is paying the penalty for overwork. Close upon the information that he had begun and finished a new play in four weeks, comes the news that he is confined to a dark room, can neither read, write nor see the light, his eyes having been seriously strained. He good-humoredly says that trying to read his own hand-writing has made him blind.

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